Nāṭyaśāstra

Chapter 28

ANCIENT SCALES OF INDIAN MUSIC

With Sañjīvanam Commentary

OF

Ācārya Bṛhaspati



Introduced and Translated
by

BHARAT GUPT

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Nāṭyaśāstra is also the primary text (*āptavākya*) for the art of music or *gāndharva* as it was called in ancient times. Quantitatively nearly one-fourth of the *Nāṭyaśāstra* consists of the chapters on music (from 28th to 36th). The 28th chapter sets out the basic principles of Indian music: *svaras*, the generic scales or *grāmas*, *mūrcchanās*, microtonal intervals or *śrutis*, and the ancient melodic forms called *Jātis*. The present translation by Bharat Gupt, offers not only a word by word translation of each verse of the 28th chapter, but also provides the exhaustive *Sañjīvanam* commentary of Ācārya Bṛhaspati. The translation is provided with an introduction that places the text in its historical perspective. The distinctive features of the ancient system — formation of scales by shifting of the tonic, natural consonances between notes, relationship between sentiments and note-usage — are contrasted here with the medieval *mela* system of tempered notes and fixed tonic, thus highlighting continuity and change in the tradition of Indian music.

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Cover: A *gaṇa* of Śiva playing the *Vīṇā*,
Pratihāra period, A.D. 9th Century
(*Courtesy*: National Museum, New Delhi.)

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To all my teachers

Contents

Introduction

In present times not many people know that the *Nāṭyaśāstra* is also the primary text (*āptavākya prasthānagrantha*) for music. This traditionally accepted fact was forgotten in modern times for two reasons. One, there was a rupture in the study of the *śāstras* of performing arts. Two, modern manuals like that of Bhatkhande with printed compositions of contemporary music, came to be regarded as the real *śāstras* of practical worth. The situation was remedied by the sixties somewhat, when the great line of Bharata Muni, Mataṅga, Bhoja, Śārṅgadeva and others, was given its due recognition.

Many doubts, however, are still raised about the worthwhileness of revisiting the ancient tradition. It is often regarded as obscure, outdated and not useful for present day practice. About the *Nāṭyaśāstra* practicularly, it is sometimes argued that it presents a music meant for theatre and not for the independent art (Lath, *A Study* of *Dattilam*. p. 22). This controversy is a creation of the post-industrial era in India, when as in the West, the relationship of music with poetry, dance, painting and sculpture was ruptured. Such issues, however, have been raised in the world of Indian music

only. In literary studies, with a better formal tradition of critical training, nobody has ever raised the question whether the metres (*chandas*) given in the two chapters (15 and 16) of the *Nāṭyaśāstra* are meant for theatrical employment or for literary use. To the traditional scholar, the holistic system of the *Nāṭyaśāstra* was quite clearly expressed in its principle of *rasa-bhāva-prakriyā*, a yardstick used for all visual and aural content, *abhinaya*, dialogue, dance and musical *dhruvās*. In the ancient times acceptability of *grāmas, jātis, śrutis* and *mūrcchanās* was universal as is evident from innumerable references to *gāndharva* in the *Rāmāyaṇa*, the *Mahābhārata*, the *Yājñavalkya Smṛti* and many other literary texts (Gupt, *Dramatic Concepts: Greek and Indian*, p. 23-8). The *Nāṭyaśāstra*, thus embodies a musical system which was widely prevalent in India, in theatre and all other performing arts. What is more, the *Nāṭyaśāstra* alone preserves an exhaustive account of the ancient musical grammar. Fragmentary works like the *Nāradīyaśikṣā* or *Dattilam* yield fruit only through a comparison with the *Nāṭyaśāstra*.

From the late Brāhmaṇic age to the late Purāṇic, the standard term for the art of music was '*gāndharva*'. Bharata Muni has devoted nine chapters to *gāndharva* (from 28th to 36th), quantitatively about one-fourth of the *Nāṭyaśāstra*. It seems that during the early epic age certain melodic tunes called the *Jātis* were in vogue all over India. This fund of *Jātis* was used to formulate a grammar consisting of scale-groups (*grāmas*), scales

(*mūrcchanās*), notes (*svaras*) and note intervals or microtones (*śrutis*). The analysis of notes and their intervals was facilitated by harps (*vīṇās*). Without a large number of strings on a single harp, the mutual consonances of notes and a comparison of their varying pitch was not possible. Such an enterprise could not have been undertaken in the early Vedic age when presumably complicated multistring harps were unknown. The twenty-eighth chapter of the *Nāṭyaśāstra* given to this analysis is called '*ātodyavidhi*' or 'rules relating to instruments' for the obvious reason that scale analysis and instrument playing are taken to be synonymous.

It has been customary to trace the origin of the Indian *svara*-system to Vedic chants. As is well known, these chants used only three notes in the Ṛgvedic recitation, and up to seven notes in the later *Sāman* chants. This kind of origin tracing suits not only the Darwinian mind-set but also the Indian habit of finding the seed of all and everything in the *Vedas*. The *Nāṭyaśāstra* also hints, "*asya yonirbhavet gānam*" ("the origin of this, *gāndharva*, is in *gāna*", i.e., *sāmagāna*, adds Abhinava). But whether or not there was an evolution from the tritonal (*uddāta, anudātta* and *svarita*) Vedic chants to the septatonic and three-gamut-usage of *gāndharva*, the *grāma-mūrcchanā* system is the first record of a complex and mature musical grammar. It was never surpassed in complexity and variety and is partially observed to this day in Indian music in a different nomenclature with some alterations.

What is even more important, the aim of creating an intense emotional feeling through specific notes and embellishments, is still pursued with the same zest.

The twenty-eighth chapter of the *Nāṭyaśāstra* limits itself to the employment of notes or *svaras* in music. It begins with an announcement, "I shall now enunciate the rules relating to the playing of instruments" ("*ātodyavidhimidānīṃ vyākhyāsyāmaḥ*"). But we are soon told that the human body is also an instrument, thus covering vocal music in the ambit of *ātodyavidhi*. The instruments are classified into four kinds: strings, drums, reeds and cymbals. These instruments along with lead and side singers make up the musical ensemble (*kutapa*) which was used in theatre and elsewhere. The four-fold division of instruments is a most rational classification and covers all kinds of instruments found not only in India but anywhere else in the world. Only now a new category of electronic or '*vaidyutam*', if one may so call them, needs to be added.

An ensemble was used in three ways: with a predominance of strings and song; with a predominance of drums; and with instruments supporting dramatic movements (*abhinaya*). The usage of ensemble (*kutapa*) had to be classified because of its centrality in managing the aural content (*geyapadas, carcaris* and *dhruvās* etc.). Prescriptions for employment of *kutapa* has led some scholars to believe that *gāndharva* in the *Nāṭyaśāstra* was meant only for theatre. But if it were so, Bharata Muni would have stated that *gāndharva* is that which is

used in theatre only. However, *gāndharva* is defined as "that which is a mixture of strings and other instruments, and which has three basic elements of *svara, tāla* and *pada*".

This definition is a corrective for our concept of music in which the verbal content is no longer considered as a basic element but as an intervention. For the ancients, *pada* or song was the beginning of music, strings were the middle and drumming was the end. Music as merely notes and rhythm, *svara* and *tāla*, was inconceivable. The instruments emulated the human voice and the drums followed its rhythmic statement. This pattern obtains even now in Indian music. The post-Renaissance European concept of music as instrumental tonal orchestration has deprivileged the verbal composition, as a result of which, there is a revision in the concept of music even in traditional societies. That music is primarily *svara* and *tala*, seems to be a growing view among urban musicologists and music critics in India. That is why one hears terms like '*rāga saṅgīta*', '*kaṇṭha saṅgīta*' and '*vādya saṅgīta*' which have acquired legitimacy in discussions on music and are now dislocating traditional terms like *rāgadārī, gāyana* and *vādana*. Bharata Muni's *gāndharva* should remind us of the necessity of words, i.e., the logocentric elements (*vyakta śabda*) in determining the final meaning (*artha niṣpatti*) of music in coordination with notes and rhythm, i.e., the non-sensical elements (*avyakta śabda*).

For Bharata Muni music was named *gāndharva* because it was dear to the celestial *gandharvas.* On the nomenclature '*gāndharva*', I have suggested that the art was given the name as it was then most highly developed in Afghanistan (Khandār) (*Dramatic Concepts: Greek and Indian.* p. 21-3). But historical reasons apart, the statement of Bharata Muni has another meaning; that being dear to gods and *gandharvas,* music is a means to spiritual upliftment and its performance always results in earning unseen spiritual merit (*adṛṣṭaphala*). Renewal of such a conviction is much needed today when classical Indian music is fast becoming a promising road to stardom and commercial success. Perhaps it is not wrong to suggest that a fresh spiritual input expressed through new compositions can give another lease of life to Indian music, as it has done many times earlier in history.

The grammar of the ancient Indian scales rotated around seven primary ideas: *svara, vāditva, śruti, svara-sādhāraṇa, grāma, mūrcchanā* and *jāti.* The Indian septette was not made of tetrachords like the Greek one, but consisted of two trichords (*ṣaḍja, ṛṣabha, gāndhāra* and *pañcama, dhaivata, niṣāda*) placed on either side of a middle note (*madhyama*). All notes underwent flattening or raising (*sādhāraṇatā*). Unlike the present day practice in which *ṣaḍja* and *pañcama* are unalterable or immovable from their positions, in the ancient scales all notes were altered. A thorough analysis of the note alterations or *sādhāraṇatā* is given in the commentary.

Here a very original contribution is made by Ācārya Bṛhaspati in the analysis of the *sādhāraṇatā* process by expounding the concept of *iṣṭa* and *aniṣṭa* (desirable and undesirable) consonances. The Acārya shows that intervals of one, six, seven, nine and thirteen *śrutis* between two notes are *iṣṭa*, whereas those of two, five, eight and ten *śrutis* are aniṣṭa. All *svaras* undergo raising or lowering to avoid an *aniṣṭa* interval. It is obvious that this concept is based on the presumption that in a given scale the notes undergo variations of pitch during usage, i.e., when they are used in relation to each other, conse-cutively in a monophonic melodic line. That the usage of *rāga*-like mutual consonances was also the norm in ancient times, is an unstated presumption by Acārya Bṛhaspati. It is taken for granted that the *jātis* were also used for some sort of *rāga*-like exposition or *rāgadārī*.

A sequence of any seven consecutive notes was called *mūrcchanā*. Unlike the universal practice now, the first note of the septette (or scale) was not always '*sa*' or 'do'. Any note of the *mūrcchanā* could be made the tonic. The septette itself was divided into twenty-two *śrutis* or microtones. It is not stated clearly by Bharata Muni in any verse whether all the *śrutis* were equal or not. Nor is it said anywhere that there are two or three kinds of *śrutis*. In his commentary '*Sañjīvanam*', Acārya Bṛhaspati has brilliantly demonstrated that the *śrutis* were considered to be of three kinds, '*pramāṇa*', '*mahatī*', and '*upamahatī*'. Elsewhere in his writings (*Saṅgīta Cintāmaṇi*. First edition, Hathras: Saṅgīta Kāryālaya,

1966, p. 105), he has mentioned them as measuring 5, 23 and 18 savarts respectively. The demonstrative experiment of twenty-two *śrutis* (*śruti nidarśana*) with the help of two *vīṇās*, is a fine example of how the ancients could measure tonal variations and analyse scales with simple harps.

The value of *śrutis* or their variety depends not only upon a correct deciphering of the *śruti nidarśana* experiment as given in the *Nāṭyaśāstra*, but also upon a correct deciphering of the ancient septette. The basic problem is to fix the locations of the notes and reconstruct their primary or basic positions. The text of the *Nāṭyaśāstra* is again silent on the method of doing this. Perhaps it was too obvious to be stated. In '*Sañjīvanam*', the method adopted is based upon so called 'natural' consonances of the fourth and the fifth, i.e., the *sa-ma* and *sa-pa* consonances. It is presumed that these consonances, stated as of 'nine *śrutis*' and of 'thirteen *śrutis*' in the *Nāṭyaśāstra* are universal and perennial and, therefore, were the same in ancient times as they are today. The first step for obtaining the septette is to locate *sa, ma* and *pa*. The second is to obtain *ni* as a fourth from *ma*. The third step is to obtain *ga* from *ni* through the consonance of fifth. Now *dha* and *ri* remain to be located and this cannot be done on the basis of the consonances of fourth or fifth, i.e., the nine and thirteen *śruti saṃvādas* given in the *Nāṭyaśāstra*. For this the learned commentator takes recourse to the consonance of third — a 'natural' or universally known

consonance, though not mentioned in the *Nāṭyaśāstra* as another kind of *saṃvāda* (it should have been called *sapta śruti saṃvāda*). Acārya Bṛhaspati uses the consonance of third to locate *dha*. Taking *ma* as the initial note, *dha* is positioned at a third from *ma*. Then *ri* is fixed from *dha* by the consonance of fifth, thus completing the septette.

Looking for a traditional or *śāstrīya* justification for the consonance of third, Acārya Bṛhaspati gives a *nirukta* (etymological derivation) of *dhaivata*, that it is a note heard by a specially perceptive (*dhīvān*) person. Tumburu heard the third chord in a given note. He first heard the third chord in *ma*. This new chord (note) was named *dhaivata*. It is the same as *ga* (*antara gāndhāra*) perceived in *sa*. In othe words, *sa-ga* (*antara gāndhāra*) is the same interval as *ma-dha*. This *nirukta* of *dhaivata* may sound too ingenious to some, nevertheless the *ma-dha* interval, as a seven *śruti* interval, is clearly stated in the *Nāṭyaśāstra* at the time of enumerating the *śrutis* of notes. The seven-*śruti* interval is certainly common to *sa-ga* (*antara gāndhāra*) and *ma-dha*. The use of the consonance of the third for *ma-dha*, therefore, is quite logical.

The concept of *vāditva*, i.e., dividing all notes into four categories, *vādī, saṃvādī, anuvādī* and *vivādī* is quite fundamental to Indian music and is used even now with slight variation. On the monophonic line, the notes are given a hierarchy in order of the importance of their functions. The note that was used most abundantly, and

thus dominated the melody, was called the *vādī*, like a king above lesser men.

The *vādī* was also the tonic. The *saṃvādī* was the consonantal note, at a fourth or fifth from the *vādī*. The notes that made pleasing combinations with *vādī* or *saṃvādī* were called *anuvādīs* and the two-*śruti* notes were called *vivādīs*. (Nowadays, notes dissonantal to a given melodic scale are called *vivādīs*).

The *vādī* was also called *aṃśa* and made tonic. *Sa* or *ṣaḍja* was not the only tonic as it is today. Any of the seven notes could be made tonic according to the *mūrcchanā* that was sought to be employed. If it had not been so, there would have been only one scale with a few variations, i.e., the basic scale similar to *kāphī* with *antara gāndhāra* (present day *śuddha ga*) and *kākalī niṣāda* (present day *śuddha ni*) variations to yield four scales approximating to *thāṭs* or *melas* of *kāphī, khamāj, bilāval* and *kāphī* with sharp *ni*. (As the *sādhāraṇa* of *ṣaḍja* and *madhyama* were not note positions, fixed flat or sharp, but only fine modifications occurring during usage they could not be made tonic). No musical grammar with merely four scales could have sufficed. On the other hand, the shifting tonic i.e., making any note as tonic, provides at least fourteen *mūrcchanās* (seven of each *grāma*). Moreover, unambiguous evidence of the shifting tonic is provided by the line, "*dvividhaika mūrcchanā siddhiḥ*" ("a *mūrcchanā* can be obtained in two ways", *Nāṭyaśāstra* 28:52). If *sa* were to be the only

tonic, no *mūrcchanā* could have been obtained in two ways.

The ancient definitions of *vādī* and *saṃvādī, anuvādī* and *vivādī* have also undergone a change of meaning due to the *mela-thāt* system of obtaining scales by fixing the tonic on *sa*. For instance, *saṃvādī* is still regarded as a consonantal note at a fourth or fifth from *vādī*. But as *vādī* is no longer as the same as the *aṃśa* (tonic), the *saṃvādī* is merely a consonant of *vādī*, not that of tonic. This has another result. The *vādī* and *saṃvādī* in a *rāga* today are not fixed on any unambiguous or well defined principle, but on convention. Often schools (*gharānās*) of musicians differ on which of the notes are *vādī-saṃvādī* in a single *rāga*.

Inspite of the altered definitions of *saṃvāditva*, the practice of making some notes dominant, some less dominant and some weak in the monophonic line continues to be the same as in ancient times. In other words, *alpatva* (sparse use) and *bahutva* (abundant use) are still in vogue as concepts. Similarly, the use of the three registers *tāra, mandra* and *madhya* is still prevalent. The ten characteristics of a *jāti* (namely *aṃśa, graha, nyāsa, apanyāsa, ṣāḍava, auḍava, tāra, mandra, alpatva* and *bahutva*) are fully utilised in the same conceptual manner for *rāga* making. *Aṃśa*, however, is no longer an extant term as the tonic is now fixed on *sa* and is not shiftable to other notes. To put it another way, there is only one *aṃśa* which is *sa*. The preservation of ten characteristics affirms the vital continuity in the

Indian method of creating music through the melodic line.

The method of shifting the tonic from one note of the scale to another provided the ancient musicologist an insight into fine microtonal alterations that occur in the notes. Thus, when *ma* was made the tonic in the primary scale (approximate to *kāphī*) described above, it was discovered that *pa* had to be lowered by one *śruti* to make a consonance of fourth with *ri*. The new scale beginning with *ma* as *ma, pa, dha, ni, sa, ri, ga* was made a class apart from the earlier mentioned *sa, ri, ga, ma, pa, dha, ni* sequence where the consonance of fourth existed between *sa* and *pa*. This led to the generic division of scales, where each primary scale form was given the name of '*grāma*'. Thus, where the consonance of fifth existed between *sa* and *pa* the melody, i.e., the *jāti* was said to belong to *Ṣaḍjagrāma*, and where the same consonance obtained between *pa* and *ri* it was considered to be part of *Madhyamagrāma*. It was found that in the prevalent melodies or *jātis*, the *sa-pa* consonance obtained in some while *pa-ri* obtained in others. The *jātis* were thus classified according to *grāmas*. An admission of this is found in the verse, "*jātibhiḥ śrutibhiścaiva svarāḥ grāmatvamāgataḥ* ("The notes were classified into two *grāmas* by *jātis* and *śrutis*").

The *Nāṭyaśāstra* has classified eighteen *jātis*, seven as 'pure' and eleven as 'hybrid'. The pure made 146 modified forms. The eleven hybrids also had many

variations. Thus, the total variations available to the ancient musician were nearly two hundred. How many of them were really used is a matter of guess as there is always a gap between theoretical possibility and practical achievement.

The *Nāṭyaśāstra* represents a musical system which obtained in India from the earliest times till the fourteenth century A.D. It was gradually replaced by the *mela* system which is still in sway. It has been force- fully argued by Ācārya Bṛhaspati that the *melas* (in the North they were modified and called *thāṭs*) were conceived under the direct impact of the Persian '*maqām*' system in which twelve notes called *rāst, śāhnavāz, dokā, kurd, sīkā, girkā, hijāz, navā, hisār, husainī, aganū* and *nīmamāhur*, were recognized as the basic intervals of an octave. It is not very certain if the twelve intervals were supposed to be exactly equal as is the case with tempered scale on the piano-forte today. Nonetheless, it is quite obvious that the Arabic-Persian system was primarily different from the ancient Indian system in the respect that it never shifted the tonic from a particular note, i.e. *rāst*. The *mela* system also had the primary *maqām*-like characteristic of an immovable tonic on *sa*. It also acquired five more notes, and gave them new names by prefixing '*komala*' (flat) and '*tīvra*' (sharp) adjectives to the traditional seven notes. This was done first of all by Locana in his *Rāgataraṅgiṇī* (circa A.D. 15th cent.). The first known South Indian treatise on the *mela* system (again circa A.D. 16th cent.). *Svaramelakalānidhi* of

Rāmāmātya uses '*cyuta*' and '*sādhāraṇa*' for flat and sharp variations of the seven notes. It is, therefore, quite logical to deduce that the *mela* system was a tailoring of the ancient *mūrcchanā* system to follow the principles of the *maqām* grammar.

It has been argued by many that the *mela* scales were an indigenous development, most probably poineered at Vijayanagar by Vidyāraṇya. The theory of its nurturing by *maqāms,* let alone its genesis under their influence, has been resented. It has been pleaded that the abandoning of the transpositional tonic and the inclusion of denominations of note-positions like *komala ṛṣabha, cyuta pañcama* etc., to increase the total number of notes in an octave to twelve from the traditional seven, was necessitated by a big change in the nature of musical instruments, particularly the strings. The transition that occurred was the phasing out of the harp-like *vīṇā* by the universal usage of the zither-like *vīṇā* on which immovable frets were fixed to denote notes. As the players got accustomed to associating particular frets with particular notes, it is argued, the renaming of the same frets for different notes, a necessity in the *mūrcchanā* system, became difficult. The players, therefore, opted for the simpler system that of *mela* in which the notes and the fret could maintain an unchanging relationship. But this does not seem to be a very plausible reason. In the earlier Indian system, the same strings were given new names of notes each time a *mūrcchanā* was changed.

Now that frets had replaced the strings, players trained in renaming could have renamed the frets as they renamed the strings. The impact of *maqāms*, hence, seems a more plausible reason for the creation of *melas*. This resulted in a certain amount of tempering in many *rāgas*, which was perhaps later attempted to be remedied by inventing movable frets as on *sitār* and *surbahār*.

The present day utility of the twenty-eighth chapter of the *Nāṭyaśāstra* is not only for establishing continuity in Indian music by highlighting its characteristics like *vāditva, nyāsa, apanyāsa, ṣāḍava, auḍava* etc., but also for reconstructing the *jātis* as melodies. The *jātis* can be sung and played as are the *rāgas*. The exercise was very fruitfully undertaken by Ācārya Bṛhaspati in the fifties, when he instructed a now very senior vocalist, Ustād Gulām Mustafā, to sing some of the *jātis*. A few recordings of these are available in the archives of the Sangeet Natak Academy, New Delhi. As was the case with the reconstruction done by the Ācārya, the *ālāpanā* of the *jātis* is bound to sound like the *ālāpanā* of the contemporary *rāgas*. It cannot be otherwise because the embellishments and ornamentations are contemporary and thus the result sounds like present day music. It is only the melodic scale that is different and the melody does not conform to the known characteristics of extant *rāgas*. The major advantage in reconstructing the *jātis* thus lies in augmenting the present melodic repertoire. Moreover, it can be a more rational method of doing so than what is rampant nowadays, the hit and trial method

of combining *rāgas* and passing them off as new creations.

The text of the *Nāṭyaśāstra* reproduced here is from the critical edition of the *Nāṭyaśāstra,* Vol. IV, published by the Oriental Institute, Baroda, 1964. It has been corrected to eliminate the grammatical and printing errors which escaped the notice of editors earlier.

The commentary '*Sañjīvanam*' was first written in early sixties by Ācārya Bṛhaspati, but was left unfinished as he undertook to propogate his deciphering of ancient musical system through articles and book-length studies. It was written afresh after his retirement from official assignments in 1977-78, while he was teaching me the text of the *Nāṭyaśāstra* and other *śāstras* of music. '*Sañjīvanam*' was the last of his works, a 'concentrate' (*sārabhūta*) of his researches into ancient music put down in the traditional methodology of verse by verse commentary which takes the reader to a closest possible encounter with the text of Bharata Muni.

The present translation is an attempt at bringing to light the central significance of the twenty-eighth chapter of the *Nāṭyaśāstra* and its elucidation through '*Sañjivanam*'. I have purposely kept the terminology of translation closer to the spirit of the Sanskrit terms rather than using parallel terms of Western usage. It is expected that this shall not only keep the reader closer to the original but shall avoid confusions that often arise when alien systems are relied upon. As translating

Indian *śāstras* of performing arts is yet to become a well-defined discipline, lapses in my work may be more than a few. However, if the conceptual vision of Bharata Muni's *svara* system is made available to the readers, the translation would have achieved its purpose.

February, 1996 Bharat Gupt.

Nāṭyaśāstra

(Chapter 28)

(The text as accepted by Ācārya Abhinavagupta)

1. अतोद्यविधिमिदानीं व्याख्यास्यामः।

Ātoyavidhiṃ idānīṃ vyākhyāsyāmaḥ.

Trans: *Idānīṃ* (Now), *vyākhyāsyāmaḥ* (I shall state), *ātodyavīdhiṃ* (the rules regarding *ātodya*).

In Praise of Sarasvatī

I bow to Sarasvatī, Creator of many a universe, remover of all obstacles, sin and suffering, our saviour from the ravages of *kaliyuga.*

Commentator's Lineage

In Rāmpur, a small state in the Uttar Pradesh, lived the learned Paṇḍit Datt Rām. He was honoured highly at the royal court. A devout Śaivite, expert

in astrology, adept in *tantra, mantra*, poetics and *vīṇā* playing, he spent all his time teaching, caring little for wordly benefits. He lived a long life and trained many able disciples. Before passing away he raised a Śiva temple.

His son, Paṇḍit Ayodhyā Prasād was also honoured at the court of Rāmpur for his scholarship. He had a son called Govind Rām who also earned a name for himself in literature. Living not far from the royal court he spent a life-time in instructing many able scholars. He was popular and genial but detached from worldly affairs like another Śaṅkara. To his wife Narmadā Devī was born a son named Bṛhaspati, who is now commenting upon Bharata Muni's *Nāṭyaśāstra.*

The Purpose of this Commentary

There are many who are anxious to propagate *Saṅgīta*. Unacquainted with the system of *Grāma* classification, they have been misled by shoddy annotations of the *Nāṭyaśāstra*. This commentary, named *Sañjīvanam* has been written to help them have a closer look at the truth and to pay homage to the ancient sage Bharata.

This work is not a product of the commentator's pride in his learning. It could be done only with the blessings of his mother and the encouragement

given by this teachers. Whereas unwarranted criticism of the *Nāṭyaśāstra* by ill-informed critics provoked him, the traditional learning of his family sustained his self-confidence. The Commentator is indebted to the earlier commentaries by other sages and scholars but he was inspired most by the verses of the sage Bharata himself.

Translator's Note

What is conceived and handed down as *śāstra* is relevant not only to one time or place, but is useful to everyone at all times. For this reason, and for the love of his teacher Bṛhaspati, the translator Bharat Gupt has put into English these verses of the *Nāṭyaśāstra* and the *Sañjīvanam* commentary for the benefit of a wider readership.

SAÑJĪVANAM: To explain the rules of playing music, Bharat Muni begins with *ātodyavidhiṃ* etc. The word *ātodya* is derived from the root *tud*, which means to hit or strike. Things which are hit (*tudyate*) are called *ātodya*. Instruments struck by fingers, breath or hand are, thus, *ātodya*. Strings, pipes, drums and cymbals qualify to be called so. The human body, is also an *ātodya* says Acārya Abhinavagupta. Impelled by powerful emotions that must be expressed, the breath hits the vocal chords in a definite region and produces the musical notes. For this reason,

the human body has also been called *gātravīṇā* or *śārīrikī vīṇā* by the ancient authors.

All musical production, including the sounds from the human body, is covered under the rules of *ātodya* or *ātodyavidhi.*

Four Kinds of Ātodya

2. ततं चैवावनद्धं च घनं सुषिरमेव च।
चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम्॥

Tataṃ caivāvanaddhaṃ ca ghanaṃ suṣirameva ca
Caturvidhaṃ tu vijñeyamātodyaṃ lakṣaṇānvitam.

Trans: *Lakṣaṇānvitaṃ* (Consisting of many attributes), *ātodyaṃ* (*ātodyas* are of), *caturvidhaṃ* (four kinds), *vijñeyaṃ* (known as), *tataṃ ca eva* (strings and), *avanaddham* (those bound up with skin, i.e. drums), *ghanaṃ* (solids, i.e. cymbals), *suṣiraṃ eva ca* (and the pipes or reeds).

SAÑJĪVANAM: Tata denotes *vīṇās* and all other instruments using strings. *Suṣira* means reeds and pipes that sound under the pressure of breath. *Avanaddha* literally means covered, but here it denotes instruments which are covered with skins and are hit with hands or sticks. In other words, *avanaddha* does not indicate solid plates, cymbals or sticks that hit each other to produce unvarying sounds and are called *ghanaṃ.*

This order of classification, *tata, suṣira,* etc, denotes the relative importance of each kind. Both *tata* and *suṣira* are capable of producing more than one note and through them alone the ultimate purpose of *rakti* or musical charm is achieved. If properly tuned the sound of strings and pipes is very pleasing and can also be used to cultivate *rakti* or charm in human voice. In its uncultivated condition the human voice is generally rough and unmusical. Practising with *tata* or *suṣira* perfects vocal expression. *Tata* has an added advantage that in a well tuned stringed instrument as the strings do not change in length on their own, the notes also do not undergo any change. Thus with the help of a string instrument a person with little musical training can produce the notes of a scale to which a *vīṇā* has been tuned. This is not possible with the reeds. The strings are, therefore, primary instruments, says Abhinavagupta. However, it is to be remembered that Abhinava has in mind the ancient *vīṇā* called the "*mattakokilā*" which had twenty-one strings and thus produced three octaves. On the ancient one stringed *vīṇā*, notes were obtained by varying the string length with a stick.

Vīṇās are capable of reproducing most accurately the rise and fall of pitch in human voice. This cannot be done by reeds. A *vīṇā* is most analogous to human voice.

Bearing in mind the closeness of analogy the

ācāryas have said that *vīṇās* are of two kinds, 'human' (*gātra*) and 'wooden' (*dāravī*). The same thing is implied by Bharata Muni in verse thirteen by saying, "*svaras* have two places of origin, the *vīṇā* and the human body" (28:13).

Just as the string instruments cover a greater range than pipes and reeds, the *avanaddha* or the drums encompass the ability of *ghana* or solid instruments. The drums follow and also imitate the *dhātus* (specific stroke combinations played on the strings). In a rhythmic cycle, *ghana* instruments only mark time. *Avanaddha* instruments produce a variety of sounds and are thus, of greater importance. The four classes of instruments can be reduced to two i.e., strings and drums, on the basis of *svara* and *tāla*.

3. ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम् ।
घनं तालस्तु विज्ञेयः सुषिरो वंश उच्चते ॥

Tataṃ tantrīkṛtaṃ jñeyamavanaddhaṃ tu pauṣkaram
Ghanaṃ tālastu vijñeyaḥ suṣiro vaṃśa ucayate.

Trans: *Tantrīkṛtaṃ* (Instruments on which strings have been mounted), *tataṃ jñeyaṃ* (are called *tata*); *avanaddhaṃ* (those tied up with skin), *tu pauṣkaraṃ* (are called *puṣkara* or drums); *tālastu vijñeyaḥ* (and those that mark time are known as), *ghanaṃ* (solids or *ghana*); *suṣiro ucayate* (those with holes are called), *vaṃśa* (*vaṃśa* or reeds).

SAÑJĪVANAM: Instuments like *sitār, sāraṅgī* and violin are *tata*; pipes likes *śahanāī* with holes are called *suṣira*. Drums such as *mṛdaṅga* are named *avanaddha* because the skins have been tied over them. They are also called *puṣkara* as they imitate the sound of rain drops falling on lotus petals in a *puṣkariṇī* (lake). It was Svāti Muni who noticed this sound and invented drums to imitate it.

Three Kinds of Ātodya Usage

4. प्रयोगस्त्रिविधो ह्येषां विज्ञेयो नाटकाश्रयः।
तत्तश्चैवावनद्धश्च तथा नाट्यकृतोऽपरः॥

Prayogastrividho hyeṣāṃ vijñeyo nāṭakāśrayaḥ
Tataścaivānaddhaśca tathā nāṭyakṛto'paraḥ.

Trans: *Eṣāṃ* (Of these instruments), *nāṭakāśryaḥ prayogaḥ* (use in *nāṭaka*, drama), *trividho hi* (is of three kinds), *vijñeyo* (recognized as), *tata, avanaddhaśca* (*tata* and *avanaddha*), *ca aparaḥ* (and also), *nāṭyakṛta* (dramatic).

SAÑJĪVANAM: During a dramatic performance, when the string instruments are used with or without vocal accompaniment, but not during episodic action, then such an application is called *tataprayoga*. Similarly, the drums may be used when there is no dramatic action. Such an application is called *avanaddhaprayoga*. But when both *tata* or *avanaddha*

are used to support dramatic action, then we call this application as *nāṭyakṛtaprayoga.*

Employment of Tata Kutapa

5. ततः कुतपविन्यासो गायनः सपरिग्रहः।
वैपञ्चिको वैणिकश्च वंशवादस्तथैव च॥

Tataḥ kutapavinyāso gāyanaḥ saparigrahaḥ
Vaipañciko vaiṇikaśca vaṃśavādastathaiva ca.

Trans: *Tataḥ* (A string), *kutapavinyāsaḥ* (instrument ensemble consists of), *gāyanaḥ* (the vocalist), *saparigrahaḥ* (along with his fellow singers), *vaipañcikaḥ* (*vipañcī* player), *vaiṇikaḥ ca* (and the *vīṇā* player i.e., the *mattakokilā* player), *tathaiva ca* (and also), *vāṃśavādaḥ* (the flutist).

SAÑJĪVANAM: An ensemble of instruments is called *kutapa.* This orchestration can be of two types: one, in which only the string instruments accompany the vocalist and the other where only the drums are used. That which brightens (*tapati*) the stage (*kuṃ*) is called *kutapa;* as well as, that which nurtures (*pāti*) the word (*kutam*) is *kutapa.* If 'word' is to mean the totality of sound (*nāda*), *kutapa* becomes an essential part of any dramatic performance.

In the *tata kutapa,* the *parigraha* of the vocalist means his wife, says Ācārya Abhinavagupta. It also

includes the *vīṇā* and the *vipañcī* players and the flutist.

Vīṇā indicates the instrument called *mattakokilā*, described by Ācārya Abhinavagupta as made up of twenty-one strings that accommodated three septettes. By its range it facilitated the playing of all the *Jātis* in their full forms in maximum ascent and descent, i.e., *tārāvadhi* and *mandrāvadhi*. *Vaiṇika* here was none other than the *mattakokilā* player, and his *vīṇā* was regarded as capable of expressing the full range (*śarīra* or body) of music. The other string instrument, *vipañcī* was limited to one septette. It was regarded an *aṅga* (limb) or a partial instrument, as it had only nine strings. The flutist, similarly, was a helper.

Avanaddha Kutapa

6. मार्दङ्गिकः पाणविकस्तथा दार्दरिकोऽपरः।
अवनद्धविधावेष कुतपः समुदाहृतः॥

Mārdaṅgikaḥ pāṇavikastathā dārdariko'paraḥ
Avanddhavidhāveṣa kutapaḥ samudāhṛtaḥ.

Trans: *Mārdaṅgikaḥ* (*Mṛdaṅga* player), *pāṇavikaḥ* (*paṇava* player), *tathā aparaḥ* (and the third, i.e.), *dārdarikaḥ* (the *dardara* player), *eṣaḥ* (these make up), *kutapaḥ* (the ensemble), *samudāhṛtaḥ* (which is known to be), *avanaddhavidhau* (of the *avanaddha* category).

SAÑJĪVANAM: Paṇava drum is shaped like the instrument called *huḍukka* and it has strings inside its drum. *Dardara* is shaped like a huge pitcher. Cymbals and other instruments of solid category are also part of the *avanaddha kutapa*. Here, the *mṛdaṅga* player dominates.

7. उत्तमाधममध्याभिस्तथा प्रकृतिभिर्युतः।
कुतपो नाट्ययोगे तु नानादेशसमुद्भवः॥

Uttamādhamamadhyābhistathā prakṛtibhiryutaḥ
Kutapo nāṭyayoge tu nānādeśasamudbhavaḥ.

Trans: *Tathā* (And), *nāṭyayoge* (in *nāṭya*), *kutapaḥ* (in a *kutapa*), *uttamādhamamaddhyābhiḥ* (excellent, mediocre and low), *prakṛtibhiḥ* (types of players), *nānādeśasamudbhuvaḥ* (born and trained in various regions), *tu yutaḥ* (are employed).

SAÑJĪVANAM: The quality of *nāṭya kutapa* depends upon its players. Those initiated and trained in an excellent tradition, make an excellent *kutapa* while the mediocre and the lowly trained players perform according to their capacity. At the time of dramatic action, accompaniment is done by *nāṭya kutapa*, for this purpose *tata* and *avanaddha kutapas* are not used.

Unification of Voice, Instruments and Acting

8. एवं गानं वाद्यं च नाट्यं च विविधाश्रयम्।
अलातचक्रप्रतिमं कर्तव्यं नाट्ययोक्तृभिः॥

Evaṃ gānaṃ vādyaṃ ca nāṭyaṃ ca vividhāśrayam
Alātacakrapratimaṃ kartavyaṃ nāṭyayoktṛbhiḥ.

Trans: *Evaṃ* (Thus), *gānaṃ ca vādyaṃ ca nāṭyaṃ ca* (singing, instrument playing and acting), *vividhāśrayaṃ* (are done by different persons), *nāṭya-yoktṛbhiḥ* (but by the *nāṭya* producers), *kartavyaṃ* (they are to be combined), *alātacakrapratimaṃ* (so that they seem one like the circle created by a revolving fire-brand).

SAÑJĪVANAM: Although *gāna, vādana* and *nāṭya* are separate in themselves and are performed by different people, yet they must combine into a unified whole. The three *kutapas* are to be enjoyed by different senses and faculties. It is the job of a successful producer to see that *gāna, vādana* and *nāṭya* are intertwined to create a unified experience for the audience. It should be like the illusionary circle created by a revolving fire-brand, in which not points of fire but only the circle is seen. The simile of the fire-brand deserves careful scrutiny. The fire circle is an optical illusion but it is nevertheless wonderful. The three constituents should similarly be made to merge their separate identities to create something new on the stage.

Definition of Gāndharva

9. यत्तु तन्त्रीकृतं प्रोक्तं नानातोद्यसमाश्रयम् ।
गान्धर्वमिति तज्ज्ञेयं स्वरतालपदात्मकम् ॥

Yattu tantrīkṛtaṃ proktaṃ nānātodyasamāśrayam
Gāndharvamiti tajjñeyaṃ svaratālapadātmakam.

Trans: *Yattu* (That which is), *nānātodyasamāśrayaṃ* (dependant on various *ātodyas*), *tantrīkṛtaṃ proktaṃ* (and is known to consist of string instruments), *svaratālapadātmakaṃ* (has *svara, tāla* and *pada* as its constituents), *tat jñeyaṃ* (has been called), *gāndharvamiti* (the measure of *Gāndharva*).

SAÑJĪVANAM: Pada denotes meaningful words, in prose or verse, that are to be sung. In order to be sung; *pada* is set to *svaras,* (notes) and *tāla* (beat). *Tāla, avanaddha, suṣira* and *ghana* instruments, all follow the vocalist as he or she renders the *svara* and *tāla* of a *pada. Gāndharva* is, thus, a combination of *svara, tāla* and *pada.* In *Gāndharva* the vocal element is of supreme importance. *Tata* or the strings, is the next element in the order of importance.

'*Gāndharvamiti*', says Abhinavagupta, "means the *śāstra* of *Gāndharva,* or it could also be interpreted to mean the range of *Gāndharva.*"

Aim of Gāndharva

10. अत्यर्थमिष्टं देवानां तथा प्रीतिकरं पुनः।
गन्धर्वाणां च यस्मात् हि तस्माद्गान्धर्वमुच्यते॥

Atyarthamiṣṭaṃ devānāṃ tathā prītikaraṃ punaḥ
Gandharvāṇāṃ ca yasmād hi tasmādgāndharvamucyate.

Trans: *Yasmāt* (That which is), *atyarthaṃ* (excessively), *iṣṭaṃ* (beloved), *devānāṃ* (of gods), *tathā punaḥ* (and is moreover), *prītikaraṃ* (dear to), *gandharvāṇāṃ* (*gandharvas*), *tasmāt hi* (by that virtue), *ucyate* (it is called), *gāndharvaṃ* (*gāndharva*).

SAÑJĪVANAM: Gāndharva being most dear to gods, why would they not reward those who play or listen to it? Undoubtedly they do. Moreover, *Gāndharva* is a sacrifice (*yajña*), which does not require wealth. Besides the gods, Lord Śiva is pleased more with *Gāndharva* than with the recital of epics or with yogic practices, says Abhinava. He quotes, "The *Nandayantī Jāti* sung once, redeems the singer from the sin of killing a brahmin". For a performer of *Gāndharva*, the propitiation of gods is the chief reward which is unworldly and unseen (*adṛṣṭa*). However, an obvious (*dṛṣṭa*) reward is the pleasure derived by the audience. The effects of *Gāndharva* are thus both seen and unseen.

Because of its power to please the gods and

the *gandharvas* (a specie of celestial beings), *Gāndharva* is also pleasing to human beings.

Music which is not eternal cannot be called *Gāndharva.* It should be called *gāna.* Though its unseen rewards are mooted, *gāna* is certainly pleasing to the senses.

Origin of Gāndharva

11. अस्य योनिर्भवेत् गानं वीणा वंशस्तथैव च।
एतेषां चैव वक्ष्यामि विधिं स्वरसमुत्थितम्॥

Asya yonirbhavet gānaṃ vīṇā vaṃśastathaiva ca
Eteṣāṃ caiva vakṣyāmi vidhiṃ svarasamutthitam.

Trans: *Asya* (Of this, *Gāndharva*), *yonir bhavet* (the womb or places of origin are), *gānaṃ* (*gāna,* i.e., the songs of *Sāma Veda*), *vīnā* (*audumbarī vīṇā*), *vaṃśaḥ tathaiva ca* (and the tradition of guru and disciple). *Eteṣāṃ ca* (And now concerning these three), *vidhiṃ* (the rules), *svarasamut-thitam* (relating to their notes), *vakṣyāmi* (shall be spoken of by me).

SAÑJĪVANAM: This verse mentions some of the simpler practices and traditions precursory to the formulation of the intricate system called *Gāndharva. Gāna* denotes methods which were used in the *Sāman* chants. *Vīṇā* refers to an instrument made out of *udumbara* wood. It was used in devotional rituals.

Vaṃśa here does not mean a pipe but the tradition of musical knowledge and the practices of sages like Nārada. It is said that Mataṅga and some other Munis invented the flute to worship Śiva; not only the instrument but also their tradition was named *vaṃśa*. The *audumbarī vīṇā* developed later into the complicated twenty-one-stringed *mattakokilā*.

The *Sama Vedic gāna* does not admit of any classification into *Grāmas*, as it is too simple for it. But the notes used in these chants were later developed into *Grāmas*. The *Sāman* chants, *audumbarī*, and *vaṃśa* are the *yoni* of *Gāndharva*. Bharata Muni has undertaken the task of describing the system of *Gāndharva* which developed out of these earlier forms but not the earlier forms themselves.

Constituents of Gāndharva

12. गान्धर्वं त्रिविधं विद्यात् स्वरतालपदात्मकम् ।
त्रिविधस्यापि वक्ष्यामि लक्षणं कर्म चैव हि ॥

Gāndharvaṃ trividhaṃ vidyāt svaratālapadātmakam
Trividhasyāpi vakṣyāmi lakṣaṇaṃ karma caiva hi.

Trans: *Svaratālapadātmakam* (The soul of which is *svara, tāla* and *pada*), *gāndharvaṃ* (such a *gāndharva*), *trividhaṃ* (has three constituents i.e., *svara, tāla* and *pada*). *Trividhasyāpi* (Of this three portioned *gāndharva*), *lakṣaṇaṃ* (the attributes), *karma ca eva*

(and the practices) *vakṣyāmi* (will be enumerated by me).

SAÑJĪVANAM: Gāndharva has three *vidhās*, hence it is '*trividham*'. It would be a mistake to take *trividham* to mean 'of three kinds'. If such a meaning is accepted, then it follows that there are three different kinds of *Gāndharvas*, and not that *Gāndharva* has three constituents. Viśākhilācārya, too, has said, "*Svarapadatālasamavāye tu gāndharvam*" i.e., *Gāndharva* is a unification of *svara, tāla* and *pada*. A similar injunction is found in Dattila, "a collection of *svara*, arranged in *pada* and measured by *tāla* is *Gāndharva*". It should, however, be noted that out of the three constituents, *svara* is of primary importance. While words are meant to provide a basis through repeated measure, *tāla* creates a structure for *Gāndharva*.

Lakṣaṇa means various properties of a note such as *śruti* measure, *sādhāraṇatā* or a modified position and so on. *Karma* denotes the status of a note, such as *graha, aṃśa* or *nyāsa*. Notes are given this function of *graha* etc., in the usage of *Jātis* like *Ṣāḍjī, Ārṣabhī* etc. To use an extended metaphor, if *Gāndharva* is imagined as a human body, then its bones are *pada* or words, skin and flesh are notes, its brilliance is the power to please, its shape is *tāla*, its heart is the emotional play and its soul is *rasa*.

Adhiṣṭhānas or Seats of Notes

13. द्वयधिष्ठानाः स्वरा वैणाः शारीराश्च प्रकीर्तिताः।
ऐतेषां सम्प्रवक्ष्यामि विधानं लक्षणान्वितम्॥

Dvayadhiṣṭhānāḥ svarā vaiṇāḥ śārīrāśca prakīrtitāḥ
Eteṣāṃ sampravakṣyāmi vidhānaṃ lakṣaṇānvitam.

Trans: *Svarāḥ* (Notes), *dvayadhiṣṭhānāḥ* (have two places of origin), *prakīrtitāḥ* (known as), *vaiṇāḥ* (coming from *vīṇā*), *śarīrāḥ ca* (and from the body, i.e., the throat). *Sampravakṣyāmi* (Now, I shall speak of), *eteṣāṃ* (their), *vidhānaṃ* (rules), *lakṣaṇānvitam* (and attributes).

SAÑJĪVANAM: Bharata Muni regards the notes produced on the *vīṇā* and those produced vocally as the most reliable for analysis. Of the two, *vīṇā* notes are called *vaiṇa* and the vocal, *śārīrāḥ*. The *Nāṭyaśāstra* defines their properties in later *ślokas.*

The *Sāma Vedic* chants have been described earlier as precursors of *Gāndharva* by Acārya Abhinavagupta. Further clarifying the relationship, he says, the names used for the notes in *Sāma Gāna* are different from that of *Gāndharva*. The former has no *Grāma* classification. Its notes, in the descending order, are named *udātta, anudātta* and *svarita*. In *Gāndharva*, they are called 'four-*śruti*', 'two-*śruti*' and 'three-*śruti*' respectively in the same descending order.

Elements of Gāndharva as Classified on the Wooden Vīṇā

14. स्वरा ग्रामौ मूर्च्छनाश्च तानाः स्थानानि वृत्तयः।
शुष्कं साधारणे वर्णा ह्यलङ्काराश्च धातवः॥

15. श्रुतयो जातयश्चैव नित्यं स्वरगतात्मकाः।
दारव्यां समवायस्तु वीणायां समुदाहृतः॥

Svarā grāmau mūrcchanāśca tānāḥ sthānāni vṛttayaḥ
Śuṣkaṃ sādhāraṇe varṇāḥ hylaṅkārāśca dhātavaḥ.
Śrutayo jātayāścaiva nityaṃ svaragatātmakaḥ
Dāravyāṃ samavāyastu vīṇāyāṃ samudāhṛtaḥ.

Trans: *Svarāḥ* (*Svaras* or notes), *grāmau* (the two *Grāmas*), *mūrcchanāśca* (and *mūrcchanās*), *tānāḥ* (*tanās,* i.e., *mūrcchanās* reduced to six or five notes), *sthānāni* (three *sthānas* or septettes), *vṛttayaḥ* (*vṛttis*), *śuṣkaṃ* (a type of song), *sādhāraṇe* (the two intermediary notes such as *antara gāndhāra* and *kākalī niṣāda,* or a mixture of *Jātis*), *varṇāḥ* (*varṇas*), *alaṅkarāśca* (and *alaṅkāras*), *dhātavaḥ* (*dhātus*), *śrutayo* (*śrutis*), *jātayaścaiva* (and *Jātis*), *svaragatātmakaḥ* (consisting of notes), *samavāyastu* (make up the collection), *samudāhṛtaḥ* (that is known to exist), *viṇāyāṃ* (in the *vīṇā*), *dāravyāṃ* (made of wood, called *dāravī*).

SAÑJĪVANAM: *Svaras* are originally seven in

number; *Ṣaḍjagrāma* and *Madhyamagrāma* are the two *Grāmas*; each *Grāma* has its own *mūrcchanās*; *tānās* are said to be eighty-four in number; *mandra, madhya* and *tāra* are the three *sthānas* or septettes; *citra, dakṣiṇa* and *vṛtti* are the three *vṛttis; bahirgīta* or *nigīta* are the two kinds of *śuṣkas; svara sādhāraṇa* and *jāti sādhāraṇa* are the two kinds of modifications; *sthāyī, ārohī, āvarohī* and *sañcārī* are the four kinds of *varṇas*; embellishment of notes is called *alaṅkāra*; various kinds of strokes made on the strings of a *vīṇā,* either by a plectrum or by the fingers, are called *dhātus; śrutis* are twenty-two in number; *Jātis* are eighteen in number. All these can be produced on the *dāravī vīṇā.*

Besides being useful for demonstrating *svarās, mūrcchanās* etc., the *vīṇā* is best suited for analysing notes. For instance, on a multi-stringed harp-like *vīṇā,* two different notes may be produced simultaneously to make a comparative study of their sounds. This facility also makes it possible to conduct the *sāraṇā* experiment on the *vīṇā.* This is a demonstration of the twenty-two *śrutis* into which a septette is divided. It is conducted by tightening or loosening the strings of two harp-like *vīṇās.* The experiment is not possible if the notes are produced vocally. There are other advantages of a *vīṇā.* A voice can produce a *tāna* only if it has been trained to do so with or without the help of a *vīṇā.* But it is easy, even for an untrained

person, to sound the right notes on a harp-like *vīṇā*. Thus, *dāravī* or the harp is essential for not only training a voice but also for any study of scales and notes.

As the *vṛttis* and *dhātus* are employed on the *dāravī* only, and are not employed in vocal music, this *śloka* obviously enumerates the elements of music specifically meant for the *vīṇā* (harp).

Elements of Music for Human Vīṇā

16. स्वरा ग्रामा ह्यलङ्कारा वर्णाः स्थानानि जातयः।
साधारणे च शारीर्य्यां वीणायामेष संग्रहः॥

Svarā grāmā hyalaṅkārā varṇāḥ sthānāni jātayaḥ
Sādhāraṇe ca śārīryyāṃ vīṇāyameṣa saṅgrahaḥ.

Trans: *Svarāḥ* (*Svarās*), *grāmāḥ* (*grāmas*), *alaṅkārāḥ* (*alaṅkāras*), *varṇāḥ* (*varṇās*), *sthānāni* (the three *sthānās*), *jātayaḥ* (*jātis*), *sādhāraṇe ca hi* (and also *sādhāraṇas*), *eṣaḥ saṅgrahaḥ* (all these make a collection of elements that can be produced), *śārīryyāṃ vīṇāyāṃ* (in the *śārīrī vīṇā* i.e., the *vīṇā* of the human body, i.e., vocally).

SAÑJĪVANAM: Amply clear.

Rules for Words

17. व्यञ्जनानि स्वरा वर्णाः सन्धयोऽथ विभक्तयः।
नामाख्यातोपसर्गाश्च निपातास्तद्धिताः कृतः॥

18. छन्दोविधिरङ्कारा ज्ञेयः पदगतो विधिः।
निबद्धं चानिबद्धं च द्विविधं तत्पदं स्मृतम्॥

Vyañjanāni svarā varṇāḥ sandhayo'tha vibhaktayaḥ
Nāmākhyātopasargāśca nipātāstaddhitāḥ kṛtāḥ.

Chandovidhiralaṅkārā jñeyaḥ padagato vidhiḥ
Nibaddhaṃ cānibaddhaṃ ca dvividhaṃ tatpadaṃ smṛtam.

Trans: *Vyañjanāni* (Consonants), *svarāḥ* (vowels), *varṇāḥ* (alphabets), *sandhayaḥ* (euphonic junctions), *atha vibhaktayaḥ* (and declensions), *nāmākhyātopasargāśca* (nouns, verbs, prefixes and suffixes), *nipātāḥ* (particles), *taddhitāḥ* (noun affixes), *kṛtāḥ* (affixes), *chandovidhiḥ* (rules of metre), *alaṅkārāḥ* (figures of speech), *padagatovidhiḥ* (are the elements of the verbal content).

Tat padaṃ (A composition in words), *dvi vidhaṃ* (is of two kinds), *smṛtaṃ* (known as), *nibaddhaṃ* (composition in metre), *anibaddhaṃ ca* (and composition without metre).

SAÑJĪVANAM: Pada has been earlier defined as one of the three constituents of *Gāndharva*. It is the verbal content which is musically adorned by

svara and *tāla*. Thus the rules of grammar form a part of *Gāndharvaśāstra*. They are defined below.

Sandhis are the euphonic junctions between two words where vowels and consonants combine into a new form. This is a common practice in Sanskrit. *Vibhaktis* are the suffixes or endings given to nouns, adjectives and pronouns to show declensions of a case. They are known in Sanskrit grammar as *sup*; those suffixes which combine with roots to make full words to show tense, person and gender are called *tiṅ*. *Upasarga* are the affixes like *pra* or *su* which modify the meaning of a word. *Nipāta* are particles or words like *kṛta*. Suffixes that make new words out of existing words are called *taddhita*.

According to some, *vyañjana* stands for non-sensical words or *stobhākṣaras* or *śuṣkākṣaras* such as *jhaṇṭum* or *ṛṇḍum, jagadipa, valitaka, kucajhala, titijhala, paśupati, gadigan, gaṇapati, digidigi, dingle, titidhā, titicā* and *tennām*. Spoken by Brahmā, these words are used to fill up the metre to suit rhythmic cycles or they may be used all by themselves to make metric compositions. In *Gāndharva*, because of being made up of such non-sensical words, compositions known as *bahirgīta* or *nigīta* can also be called *vyāñjana*. However, it is to be noted that Bharata Muni has called such non-sensical compositions by the name of *śuṣkākṣaras*. He mentions this while discussing the techniques of playing the wooden *vīṇā*.

Therefore, here, *vyañjana* should to taken to mean a 'consonant'.

Rules for Tāla

19. ध्रुवस्त्वावापनिष्क्रामौ विक्षेपोऽथ प्रवेशनम्।
शम्या तालः सन्निपातः परिवर्तः सवस्तुकः॥

20. मात्रा प्रकरणाङ्गानि विदारी यतयो लयाः।
गीतयोऽवयवा मार्गाः पादमार्गाः सपाणयः॥

21. इत्येकविंशतिविधं ज्ञेयं तालगतं बुधैः।
गान्धर्वसङ्ग्रहो ह्येष विस्तरं तु निबोधत॥

Dhruvāstvāvāpaniṣkrāmau vikṣepo'tha praveśanam
Śamyā tālaḥ sannipātaḥ parivartaḥ savastukaḥ.

Mātrā prakaraṇāṅgāni vidārī yatayo layāḥ
Gītayo'avayavā mārgāḥ pādamārgāḥ sapāṇayaḥ.

Ityekaviṃśatividhaṃ jñyeyaṃ tālagataṃ budhaiḥ
Gāndharvasaṅgraho hyeṣa vistaraṃ tu nibodhata.

Trans: *Dhruvāstu avāpa, niṣkrāmau* (*Dhruvā, āvāpa,* and *niṣkrāma*), *śamyā tālaḥ sannipātaḥ parivartaḥ savastukaḥ* (*śamyā, tāla, sannipāta, parivarta* and *vastu*), *mātrā prakaraṇāṅgāni* (*mātrā, prakaraṇa* and *aṅga*), *vidārī yatayo layaḥ* (*vidārī, yatis* and three types of *laya*), *gītayaḥ* (*gitas*), *avayavāḥ* (*avayavas*), *mārgaḥ* (*mārgas*), *pādamārgaḥ sapāṇayaḥ* (*pādamārga* and *pāṇis*), *iti eka viṃśati vidhaṃ* (these twenty-one kinds of), *tālagataṃ* (rules for *tāla*), *budhaiḥ*

jñeyaṃ (are known to the wise).

Eṣaḥ hi gāndharva saṅgraḥ (This collection of the elements of *Gāndharva*), *vistaraṃ tu nibodhata* (should now be understood in detail).

SAÑJĪVANAM: Avāpa, niṣkrāma, vikṣepa and *praveśa* are four soundless ways of moving the hands to denote the intermediary beats of a cycle of *tāla*. In the other four ways called *dhruvā, śamyā, tāla* and *sannipāta*, the hands make varying sounds.

The cycle of a given *tāla* is called *parivarta*. A portion of a song or a *gīta* is known as *vidārī*. A further subdivision of that is *vastu*. The seven types of songs have been given the generic name of *prakaraṇa gīta*. These seven types are *Madraka, Aparāntaka, Ullopya, Prakarī, Oveṇaka Rovindaka* and *Uttara*. A portion of a song is called *aṅga*, of which the main three parts are called *vividha, ekaka* , and *vṛtta*. The time lapse between each hand movement (*mātrā*) showing *tāla* is called *laya*. *Laya* is of three kinds, *druta* (fast), *madhya* (medium) and *vilambita* (slow).

Variations of *laya* are called *yati*. They are *sama* (even), *srotodgatā* (progressively faster) and *gopucchā* (progressively slower).

Padas are set to diverse forms of *tāla* and are sung or played in certain styles. These styles are known as *gīti*. The *gītis* prevalent at the time of

the composition of the *Nāṭyaśāstra* were four: *māgadhī, ardhamāgadhī, sambhāvitā*, and *pṛthulā*. One *mātrā* is taken as the equivalent of the time taken in blinking five times. The three *mārgas* are *citra, vartika* and *dakṣiṇa*. The *pādabhāgas* are made either *dvikala* or *catuṣkala*. Four *pādabhāgas* make up one *mātrā*. Here, *mātrā* has a very different connotation.

Svaras or the Notes

22. तत्र स्वराः।

Tatra svarāḥ.

Trans: *Tatra* (Here in the text), *svarāḥ (svaras* or the notes, will be spoken of).

SAÑJĪVANAM: In the normal course of speech the voice does not go through any major rise or fall of pitch. But a major pitch variation is a necessary condition to produce any music. The minimal and rather monotonous variation of pitch in everyday speech may be called normal inflection. In music, this normalcy is abandoned by the listener for the sake of alterations in pitch, which if not always, but ideally, should cover three octaves. These various high and low sounds, pleasing to the ear by their own virtue of sweetness and capable of absorbing the listener's attention are given the name, *svaras*. A

svara, or a note, is by itself resonant, soft and delightful. A perfect note is produced when it is struck at the exact *śruti* interval meant for that very note.

To this definition, Acārya Abhinavagupta adds another etymological explanation of the word *svara.* A note which by itself (*sva*) reigns (*ra)* in the realm of sound, is called *svara.* A *svara* is, thus, the basic as well the supreme entity among all the elements of music, no matter how complicated such as *Jātis, rāgas* or *rāgabhāṣas* they may be.

23. षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा।
पञ्चमो धैवतश्चैव सप्तमोऽथ निषादवान्॥

Ṣaḍjaśca ṛṣabhaścaiva gāndhāro madhyamastathā
Pañcamo dhaivataścaiva saptamo'tha niṣādavān.

Trans: *Ṣaḍjaśca ṛṣabhaśca eva (Ṣaḍja* and *ṛṣabha), gāndhāro madhyamastathā* (*gāndhāra* and *madhyama), pañcamo dhaivataścaiva* (*pañcama* and *dhaivata), saptamo atha niṣādavān* (and the seventh note which is *niṣāda*) [are the seven notes].

SAÑJĪVANAM: That note which gives birth to *ṣaḍ,* i.e., six other *svaras,* is called *ṣaḍja.* It is the basis for positioning other notes on the scale. It may also be defined as that which is born out of the other six notes. *Ṣaḍ* (six) *ja* (birth): according

to Sanskrit grammar *ṣaḍja* can mean both, born of six or giving birth to six.

Mataṅga says that in the *mūrcchanās* of *niṣāda, dhaivata, pañcama, madhyama, gāndhāra* and *ṛṣabha*, the note *ṣaḍja* takes the second, third, fourth, fifth sixth and the seventh position respectively and in this way is given birth by the six notes *niṣāda, dhaivata* etc.

Just as a *ṛṣabha* (bull) is easily discernable in a group of cows, similarly the note *ṛṣabha* (*svara*), is distinct from all other notes, on account of its vigorous nature as it expresses the sentiments of excitement, wonder and anger.

Gāndhāra is expressive of pathos. This *gān* (speech) *dhāra* (receptacle) has been named so because the primary purpose of speech is to convey pathos.

Madhyama is the centre of the septette, i.e., the seven note sequence. *Madhyama* has a pivotal position with *sa, ri, ga* on its one side and *pa, dha* and *ni* on its other. It is, therefore, literally the middle of the septette.

Pañcama is the *pañc* (interval) *ma* (measuring) note. This is the cardinal interval known as the consonance of fifth. The same interval exists between *ṛṣabha* and *dhaivata,* and between *gāndhāra* and *niṣāda.*

Dhaivata is a note which is best perceived by

a person who is *dhīvān,* i.e., exceptionally intelligent. The note must have been first discovered by an exceptionally perceptive person and was, therefore, called *dhaivata* in his honour. It is widely believed that *dhaivata* along with *niṣāda* was first 'heard' (perceived) as a note by the sage Tumburu. *Dhaivata* is consonant to *madhyama* and is situated at an interval of seven *śrutis* from it. Consonant to *ṣaḍja* is *antara gāndhāra* i.e., the same interval of seven *śrutis* exists between *ṣaḍja* and *antaragāndhāra.* This interval of seven *śrutis* is also called the *madhyamadhaivatabhāva* or the consonance of third.

The note beyond which there is no note and with which the septette comes to an end (*niṣīdana*). is called *niṣāda.*

Vādī and Other Notes

24. चतुर्विधत्वमेतेषां विज्ञेयं गानयोक्तृभिः।
वादी चैवाथ संवादी विवादी चानुवाद्यपि॥

Caturvidhatvameteṣāṃ vijñeyaṃ gānayoktṛbhiḥ
Vādī caivātha saṃvādī vivādī cānuvādyapi.

Trans: *Eteṣāṃ* (Of these, above mentioned *svaras*), *caturvidhatvaṃ* (four distinctions), *vijñeyaṃ* (have been known), *gānayoktṛbhiḥ* (to the producers of songs): *vādī ca eva atha saṃvādī, vivādī, ca anuvādī api* (*vādī,* after which *saṃvādī, vivādī* and then also the *anuvādī*).

SAÑJĪVANAM: Bharat Muni here lays down the four distinctive features of *svaras* in all their positions and usage. *'Eva'* (Indeed) implies that these features are according to physical laws. *'Ca'* (and) implies that *saṃvādī* or the consonant note must go along with *vādī* or the sonant and is obtained from *the vādī*. For example, in *Ṣaḍjagrāma, sa, ri, ga* and *ma* when sounded on strings can give the impression of being *pa, dha, ni* and *sa*. If *sa, ri, ga* and *ma* are *vādī* then *pa, dha, ni, sa* are *saṃvādī*. The ability of *vādī* and *saṃvādī* to replace each other is a natural phenomenon. This endorses an ancient definition of *saṃvāda*: *'Ekatra dṛṣṭasya anyatra darśanaṃ tu saṃvādaḥ'*. (When a thing seen at one place, is seen elsewhere too, this simultaneous presence is called *saṃvāda*).

The word '*atha*' (and now) points out the total interdependability of *vādī* and *saṃvādī*, i.e., when struck one after another they seem like responding to each other. '*Vivādīca*' (and *vivādī* too) shows the inferior status of *vivādī*. '*Anuvādī api*' (*anuvādī* also) indicates that the purport of *anuvādī* is to assist the *vādī* in its function by forming *svara* conglomerations or *sthāya* in which they are placed before and after the *vādī*. It is in the *sthāya* that *rañjakatā* (the ability to please and to create the *rāga*) resides. For instance, if *ri, ga, sa,* with pause on *sa* is a *sthāya* or *varṇa*, then *dha, ni, pa* with pause on *pa* will

be its consonant *varṇa.* In the above usage, if *sa* is the *vādī* then *pañcama* would be the *saṃvādī* and conversely if *pa* is to be the *vādī,* then *sa* becomes the *saṃvādī.* The effect created by *ri, ga* is repeated in the consonant *varṇa* by *dha, ni.* Thus all four are used as *anuvādī,* i.e., helpers of the *vādī* and the *saṃvādī.*

Definition of Vādī

25. यो यदांशः स तदा वादी।

Yo yadāṃśaḥ sa tadā vādī.

Trans: *Yo* (The note which), *yadā* (at the time of being used in a *Jāti* or *rāga* becomes *aṃśa,* i.e., a divider of the septette into seven notes deciding their *śruti* intervals also becomes the first note of the seven note *mūrcchanā*), *sā* (the same note), *tadā* (then), *vādī,* (also functions as the *vādī* i.e., the note by which a *rāga* is spelt out or on which a *Jāti* is based and is also the key note of a given *mūrcchanā*).

SAÑJĪVANAM: The literal meaning of *aṃśa* is a divider. The *aṃśa svara* is called so because it determines the respective *śruti* intervals of the notes in a given *Jāti.* In *Gāndharva,* the *aṃśa* is, thus, the divider. As it is responsible for building up the particular structure of a *rāga* or *Jāti* it is also called the *vādī,* or the reciter.

The dominant sentiment of a *Jāti* or a *rāga* is expressed by the *aṃśa* note. The total form of a *Jāti* is based on this note; hence it is also known as *sthāyī svara*. It has been said in the *Nāṭyaśāstra* that "for the erotic and humorous sentiments, *madhyama* and *pañcama* are to be made *svaras*". Thus, in a particular context, to 'make the *svara*' also means to fix a note as *aṃśa*.

In the ancient *mattakokilā vīṇā* which had twenty-one strings, the first, the eighth, and the fifteenth strings were not raised or lowered at the time of tuning for a given *Jātī*. These strings maintained a constant pitch and the sound produced by them was taken as the first note of the three *sthānās* or septettes. It was on other strings that the notes were tuned by tightening or loosening the strings to suit the *śruti* intervals.

The above mentioned three strings were tuned to any one of the notes, *sa, ri, ga, ma, pa, dha* or *ni* and the notes successive to the tonic were to follow on the successive strings. The note on the three strings, the first, the eighth and the fifteenth, was the *aṃśa svara;* it was also the first note of the *mūrcchanā*. As the initiator of a *sthāna* it was referred to *mandra svara, madhya svara* and *tāra svara* also. It was none other than the droning note or the tonic. The present day drone on the *tamburā* includes a *madhyama* or a *pañcama* besides the tonic.

The same sound was known by different names: *aṃśa, vādī, sthāyī* and *svara* to describe its various functions.

Ignorant of the terminology of ancient music, nowadays many people call the *apanyāsasvaras* of a *rāga* by the name *vādī* and *saṃvādi*. In the contemporary *melakartā-thāṭa* system the note called '*ṣaḍja*' is actually the *vādī* and the *aṃśa* as well.

Definition of Saṃvādī

26. ययोः नवकत्रयोदशमन्तरं तावन्योन्यं संवादिनौ।

Yayoḥ navakatrayodaśamantaraṃ tāvanyo'nyaṃ saṃvādinau.

Trans: *Yayoḥ* (Where between two notes), *navakatrayodaśaṃ antaraṃ* (the interval is either of nine or thirteen *śrutis*), *tau* (those two notes are), *anyo'nyaṃ* (mutually), *saṃvādinau* (*saṃvādī* or consonant).

SAÑJĪVANAM: Saṃvāda is described here in terms of *śrutis.* However, consonance between *ṣaḍja* and *madhyama* as well *ṣaḍja* and *pañcama,* i.e., the consonance of the fourth or the fifth respectively, is obvious to the sensitive ear and can be perceived without measuring it in terms of *śrutis.*

While commenting on this *śloka,* Abhinavagupta quotes his own teacher who believed that the nine

śruti or the thirteen *śruti* intervals were not *antarālas* (matter of location) but the *svarūpa* (nature) of the note itself. In saying so the intention was to emphasize the consonant nature of certain notes, namely *madhyama* and *pañcama*. The *svaras* obtain their place in the 'pure scale' or the septette derived on the basis of natural consonances. These consonant pairs are found in both the *Grāmās*. The *ṣaḍja-madhyama* pair of the *Ṣaḍjagrāma* are in the same consonant relationship as the *madhyama-niṣāda* pair of the *Madhyamagrāma*. Again, the *Ṣaḍjagrāmic ṛṣabha-dhaivata* may be renamed as the *pañcama-ṛṣabha* of the *Madhyamagrāma*, both being based on the consonance of fifth. The *Ṣaḍjagrāmic antara-gāndhāra* has the same consonance with *ṣaḍja* as the *Madhyamagrāmic dhaivata* has with *madhyama*. Also, the *madhyama-niṣāda* pair of *Ṣaḍjagrāma* becomes *niṣāda-gāndhara* pair of *Madhyamagrāma*, and the *Ṣaḍjagrāmic pañcama* is the same as the *Madhyamagrāmic ṣaḍja*. This correspondence between the two *Grāmas* is based upon natural consonances of the fourth and the fifth. This correspondence is indicated by Bharata Muni later in the *Nātyaśāstra* when be says, "the same *mūrcchanā* can be derived in two ways". To the above two consonances we may add the consonance of the third, which is the same as the *saṃvāda* between *madhyama* and *dhaivata* of the *Ṣaḍjagrāmic* scale.

Saṃvāda or consonance itself is of two kinds,

kṣetra saṃvāda and *sthiti saṃvāda*. The consonance of notes having the same number of *śrutis* is called *kṣetra samvāda* (spatial consonance) e.g., *ṣaḍja-madhyama, ṣaḍja-pañcama, ṛṣabha-dhaivata*, and *gāndhāra-niṣāda* in the *Ṣaḍjagrāma* and *pañcama-ṛṣabha* in the *Madhyamagrāma*.

In *sthiti saṃvāda* (locative consonance) there is the same interval of nine or thirteen *śrutis* (between the two notes) but the *saṃvādi svaras* do not carry the same number of *śrutis*. For instance, in the locative consonance of *madhyama-niṣāda*, *madhyama* has four *śrutis* whereas *niṣāda* has only two, but on account of the interval of nine *srutis* between them the two notes are *saṃvādī svaras*. Taking another example, the *ṛṣabha-dhaivata* consonance of the *Madhyamagrāma* shows an interval of thirteen *śrutis*, though the *ṛṣabha* here is of three *śrutis* and *dhaivata* of four *śrutis*. The relationship between *antaragāndhāra* and *dhaivata* is again a locative consonance, or a *sthiti saṃvāda*.

In a *Jāti* or a *rāga*, *kṣetra saṃvāda* is used to establish consonances between note combinations, whereas *sthiti saṃvāda* is required for fixing the position of notes in a septette. The basic or the *śuddha* scale is obtained by fixing *madhyama* from *ṣaḍja* by the consonance of fourth; from *madhyama* to *niṣāda* is a repetition of the same consonant interval; again from *madhyama* the consonance of third is used to obtain the position of *dhaivata*.

From *niṣāda*, the consonance of the fifth is used to obtain *gāndhāra*; and from *dhaivata* the same consonance yields the position of *ṛṣabha*, thus completing the septette. The method of obtaining the seven notes in their basic or pure position is used in our school.

27. तद्यथा - षड्जपञ्चमौ, ऋषभधैवतौ,
गान्धारनिषादवन्तौ, षड्जमध्यमाविति षड्जग्रामे।
मध्यमग्रामेऽप्येवमेव, षड्पञ्चमवर्जं
पञ्चमर्षभयोश्चात्र संवादः।
अत्र श्लोकः
संवादो मध्यमग्रामे पञ्चमस्यर्षभस्य च।
षड्जग्रामे तु षड्जस्य संवादः पञ्चमस्य च॥

Tadyathā ṣaḍjapañcamau, ṛṣabhadhaivatau, gāndhāraniṣādavantau ṣaḍjamadhyamāviti ṣaḍjagrāme.

Madhyamagrāme'pyevameva ṣaḍjapañcamavarjaṃ pañcamarṣabhayoścātra saṃvādaḥ. Atra ślokaḥ.

Saṃvādo madhyamagrāme pañcamasyarṣabhasya ca
Ṣaḍjagrāme tu ṣaḍjasya saṃvādaḥ pañcamasya ca.

Trans: *Tadyathā* (Such as [the nine *śruti* and thirteen *śruti* consonances or *saṃvādas* are]), *ṣaḍja pañcamau* (*ṣaḍja* and *pañcama*); *ṛṣabhadhaivatau* (*ṛṣabha* and *dhaivata*); *gāndhāraniṣādavantau* (*gāndhāra* and *niṣāda*), *ṣaḍjamadhyamau iti ṣaḍjagrāme* (*ṣaḍja* and *madhyama* in the *Ṣaḍjagrāma*). *Madhyamagrāme api evameva* (In the *Madhyamagrāma* the

same consonances are employed), *ṣaḍjapañcama varjaṃ pañcamarṣabhayoḥ ca atra saṃvādaḥ* (except that instead of the consonance between *ṣadja* and *pañcama* there is a consonance between *pañcama* and *ṛṣabha*).

Atra ślokaḥ (For this there is a *śloka*); *madhyamagrāme* (in the *Madhyamagrāma*), *saṃvādo* (there is a consonance), *pañcamaṛṣabhasya ca* (between *pañcama* and *ṛṣabha*); *ṣaḍjagrāme* (in the *Ṣaḍjagrāma*), *saṃvādaḥ* (there is a consonance), *ṣaḍjasya pañcamasya ca* (between *pañcama* and *ṣaḍja*).

SAÑJĪVANAM: To elaborate upon the preceding *śloka*, Bharat Muni says that in the *Ṣaḍjagrāma, sa-ma, sa-pa, ri-dha,* and *ga-ni* are *saṃvādī* or consonant. In the *Madhyamagrāma*, the *ri-pa* consonance is a nine *śruti* interval, but the *ri-dha* interval though of thirteen *śruti* lacks consonace. Here, the *ṛṣabha* has three *śrutis* and *dhaivata* has four *śrutis.* The *Madhyamagrāmic ri-pa* have both the spatial and locative consonances.

For the benefit of *vīṇā* players the consonances can be analysed as follows. In the *Ṣaḍjagrāma ri, ga, ma* can be replaced with *dha, ni, sa;* and in the *Madhyamagrāma, ga, ma, pa,* can do for *ni, sa, ri.* The converse may be used equally well.

Definition of Vivādī

28. विवादिनस्तु ते येषां द्विश्रुतिकमन्तरम्।
तद्यथा ऋषभगान्धारौ धैवतनिषादौ।

Vivādinastu te yeṣāṃ dviśrutikamantaram.
Tadyathā ṛṣabhagāndhārau dhaivataniṣādau.

Trans: *Yeṣāṃ dviśrutikamantaram* (The notes which are located at an interval of two *śrutis* from each other), *te tu vivādinau* (they are called *vivādīs*). *Tadyathā* (For instance), *ṛṣabhagāndharau* (*ṛṣabha* and *gāndhāra*), *dhaivataniṣādau* (*dhaivata* and *niṣāda*).

SAÑJĪVANAM: There are three traditional views held over this *sūtra*. The first is that *niṣāda* and *gāndhāra* are *vivādī* to all other notes. The second view maintains that *niṣāda* and *gāndhāra* are *vivādī* to *dhaivata* and *ṛṣabha* only. The third view holds that *ṛṣabha* and *dhaivata* are *vivādī* to *gāndhāra* and *niṣāda*.

We interpret the *sūtra* to mean that *niṣāda* and *gāndhara* are mutually *saṃvādī* or consonant but *vivādī* to all other notes. *Dhaivata* is *vivādī* to *niṣāda* and *ṛṣabha* to *gāndhāra*. If one *svara* takes the *aṃśa* position then each of the rest of the notes in that particular scale must fall into the category of a friend, a foe or a neutral, i.e., every note in that scale should be a *saṃvādī*, a *vivādī* or an *anuvādī* to the *aṃśa*. For example when *ṣaḍja* is made *aṃśa* then *madhyama* or *pañcama* is *saṃvādī*, *ṛṣabha* and *dhaivata*

are *anuvādīs* and *gāndhāra* as well as *niṣāda* are *vivādīs.*

When *ṛṣabha* is *aṃśa; dhaivata* is *saṃvādī; niṣāda* is *vivādī*; the remaining notes are *anuvādīs.*

When *gāndhāra* is *aṃśa; niṣāda* is *saṃvādī*; *dhaivata* is *vivādī*; the remaining are *anuvādīs.*

When *madhyama* is *aṃśa; ṣaḍja* is *saṃvādī; gāndhāra* is *vivādī*; the rest of the notes are *anuvādīs. Niṣāda* here has a locative consonance or a *sthiti saṃvāda.*

When *pañcama* is *aṃśa* or *vādī; ṣaḍja* is *saṃvādī; gāndhāra* and *niṣāda* both are *vivādīs*; and the rest of the notes are *anuvādīs.*

When *dhaivata is aṃśa; ṛṣabha* is *saṃvādī*; and the note *niṣāda* is *vivādī*; the rest of the notes are *anuvādīs.*

When *niṣāda* is *aṃśa; gāndhāra is saṃvādī; ṛṣabha* is *vivādī* as is *dhaivata;* and the rest of the notes are *anuvādīs.*

The above mentioned classification is true for the *Ṣaḍjagrāma.* In the *Madhyamagrāma* when *pañcama* is *aṃśa; ṛṣabha* is *saṃvādī; gāndhāra* and *niṣāda* are *vivādīs;* the rest of the notes are *anuvādīs.* When *ṛṣabha* is *aṃśa; pañcama is saṃvādī; niṣāda* and *gāndhāra* are *vivādīs* and the remaining notes are *anuvādīs.* When the remaining notes are made *aṃśa* the arrangement is the same as it is for those notes in the *Ṣaḍjagrāma.*

To those who argue that by *vivādī,* Bharata Muni only means to define that *niṣāda* is *vivādī* to *dhaivata,* and *ṛṣabha* is *vivādī* to *gāndhāra,* it must be pointed out that if it were so, there would be no *vivādī* when *ṣaḍja, madhyama* and *pañcama* are made *aṃśa* notes.

We have stated that *gāndhāra* and *niṣāda* are *vivādī* to all other notes. The converse, that all other *svaras* will be *vivādī* to them, need not be true. The two are *vivādī* to other notes, as they are only two-*śruti* notes, whereas other notes are three or four-*śruti* notes. As for *dhaivata,* which is *vivādī* to *niṣāda,* when the latter is *aṃśa,* it may be said that *dhaivata* is *vivādī* because of its proximity to *niṣāda* and is forced to be so in the given circumstance. It is like a gentleman being forced to hold out against a nasty neighbour, so to speak.

The whole matter may be summed up by saying that any two notes which are only two *śrutis* apart can acquire the status of *vivādī,* this being applicable most to *niṣāda* and *gāndhāra,* as they are two-*śruti* notes.

Anuvādī Notes

29. वादिसंवादिविवादिषु स्थापितेषु शेषास्त्वनुवादिनः।

Vādisaṃvāḍivivādiṣu sthāpiteṣu śeṣastvanuvādinaḥ.

Trans: *Vādisaṃvādivivādiṣu* (*Vādī, saṃvādī* and

vivādī), *sthāpiteṣu* (once fixed), *śeṣāḥ* (the rest of the notes of a scale), *tu anuvādinaḥ* (are *anuvādis*).

SAÑJĪVANAM: The text is clear

30. तत्र वदनाद्वादी, संवदनात् संवादी,
विवदनाद्विवादी, अनुवदनादनुवादीति।

Tatra vadanādvādī saṃvadanāt saṃvādī,
Vivadanādvivādī anuvadanādanuvādīti.

Trans: *Tatra* (Here in this context), *vadanāt vādī* (the note that spells out a *Jāti* or a *rāga* is called *vādī*), *saṃvadanāt saṃvādī* (the note that speaks in unison with the *vādī* is called *saṃvādī*), *vivadanāt vivādī* (the note that creates contradiction is named *vivādī*), *anuvadanāt anuvādī* (and the note that acts in accordance with *vādī* is *anuvādī*).

SAÑJĪVANAM: The text is clear.

31. एतेषां स्वराणां न्यूनत्वमधिकत्वं वा
तन्त्र्युपवादनदण्डेन्द्रय वैगुण्यादुपजायते।
स्वरविधानमेतच्चतुर्विधम्।

Eteṣāṃ svarāṇāṃ nyūnatvamadhikatvaṃ vā
tantryupavādanadanḍendriya vaiguṇyadupajāyate.
Svaravidhānametaccaturvidham.

Trans: *Eteṣām svarāṇāṃ* (In the production of these notes), *nyūnatvaṃ adhikatvaṃ vā* (the rise or

fall of pitch), *tantrī upavādanadaṇḍa indriya vaiguṇyāt upajāyate* (is caused by various defects of the strings or of the pegs where the strings are tied, or by the defects in the body of a *vīṇā*, or by defects or the lack of training of fingers or voice). *Svara vidhāṇaṃ etat* (Of these notes, the rule regarding their usage), *caturvidhaṃ* (shows them to be of four kinds, i.e., *vādī, saṃvādī, vivādī* and *anuvādī*).

SAÑJĪVANAM: The frequency of the use of a note used as *vādī, saṃvādī, vivādī* or *anuvādī* in a melody, depends upon the status of a particular note. *Vādī* is to be used most, *saṃvādī* less, *anuvādī* even lesser and *vivādī,* is used the least. Besides, their volume and pitch may be affected by certain defects in the instrument. The string (made of gut in ancient times) may get tightened or loosened due to humidity, the bridge may move, and the body of a *vīṇā* itself may get distorted. The frets can also become defective and in the case of a vocalist the voice may falter.

Grāmās and Śrutis

32. अथ द्वौ ग्रामौ, षड्जग्रामो मध्यमग्रामश्च।
अत्राश्रिता द्वाविंशतिश्रुतयः स्वरमण्डलसाधिताः।

Atha dvau grāmau, ṣaḍjagrāmo madhyamagrāmaśca.
Atrāśritā dvaviṃśatiśrutayaḥ svaramaṇḍalasādhitāḥ.

Trans: *Atha* (Now), *dvau grāmau* (there are two

Grāmas), *Ṣaḍjagrāmo madhyamaśca* (the *Ṣaḍjagrāma* and the *Madhyamagrāma*). *Atra āśritā* (To these belong), *dvāviṃśati* (twenty-two), *śrutayaḥ* (*śrutis*), *svaramaṇḍalasādhitāḥ* (contained within the seven notes).

SAÑJĪVANAM: A place where many individuals live together is called a *Grāma* or a village; similarly, an interdependent collection of notes is named *Grāma.* In a village, the most influential person is the village headman, and so by example, in each *Grāma* there is a four-*śruti svara* which is regarded as the head note of the scale, and after which the *Grāma* is given its name. This note has a two-*śruti* note preceding it and a three-*śruti* note succeeding it. In the *Ṣaḍjagrāma*, the note *śaḍja* is four-*śruti* and *niṣāda* and *ṛṣabha* are of two and three *śrutis* respectively. Similarly, in the *Madhyamagrāma, ga* and *pa* are two and three-*śruti* notes, preceding and succeeding *madhyama.* This note, or the head note of the *Grāma,* so to speak, owns a larger area than the notes immediately around it and has a locative consonance with two other notes in the septette. In the *Ṣaḍjagrāma, madhyama* and *pañcama* are the two *saṃvādīs* and in the *Madhyamagrāma* the head note has *niṣāda* and *ṣaḍja* as its *saṃvādīs.*

To continue the analogy, just as the village headman is helpful to his neighbours in distress, in the event of *śvarasādhāraṇa* the main note is able

to grant a *śruti* each to both his neighbours. At the time of *śaḍja sādhāraṇa, śaḍja* yields its first *śruti* to *niśāda* and the last to *ṛśabha.* In the event of *madhyama sādhāraṇa, madhyama* likewise yields its first *śruti* to *gāndhāra* and the last *śruti* to *pañcama.*

The definition and the characteristics of a *Grāma* as given above are upheld by the Bṛhaspati school.

Notes and their Śrutis

33. तद्यथा
तिस्रो द्वे चतस्रश्च चतस्रतिस्र एव च।
द्वे चैवाद्य चतस्रश्च षड्जग्रामे भवेद्विधिः॥

Tadyathā,
Tisro dve ca catasraśca catasratisra eva ca
Dve caivādya catasraśca ṣaḍjagrāme bhavedvidhiḥ.

Trans: *Trisra* (Three), *dve* (two), *ca catasra* (and four), *catasra* (four), *tisra eva ca* (and three again), *dve caiva* (and two), *ādya catasraśca* (and in the beginning four), *vidhiḥ bhavet* (is the rule) [of the order of *śrutis*], *ṣaḍjagrāme* (in the *Ṣaḍjagrāma*).

SAÑJĪVANAM: The enunciation of *śruti* units for each note is made here in the ascending order, indicating the measure in which the succeeding note is higher than the preceding one. *Ṣaḍja* is the first in the sequence of notes but it is enunciated here

after *niṣāda.* As there is no note before *ṣaḍja,* its relative position in *śruti* intervals cannot be indicated in the beginning. Therefore, three, two, four, four, three, two and four are the number of *śrutis* for *ṛśabha, gāndhāra, madhyama, pañcama, dhaivata, niṣāda* and *ṣaḍja* respectively. Within this sequence *antara gāndhāra* and *kākalī niṣāda* are implied, though their *śruti* numbers are not given here. However, they would be shown in the *sāraṇā* experiment later. Commenting on this *śloka*, Mataṅga Muni has said, "Bharata has enunciated the *śruti* sequence beginning with *ṛṣabha.* The *antara gāndhāra* is included here and *ṣaḍja* and *madhyama* are shown as basic and initial *Grāma* notes".

Tuning of the Ancient Mattakokilā Vīṇā to Pure Notes

The strings of the *mattakokilā* from the seventh to the thirteenth are tuned to *sa, ri, ga, ma, pa, dha* and *ni,* respectively. For obtaining these seven notes the method employed is as follows:

The tenth and the eleventh strings are tuned in a consonance of fourth and fifth with the seventh string which represents *sa.* Thus from *śaḍja* we obtain *madhyama* and *pañcama.* From *madhyama* on the tenth string, *dhaivata* is obtained on the twelfth string. For this purpose, the twelfth string is tuned in a consonance of third (which may otherwise be called

a seven-*śruti* interval) with the tenth string. The next step is to obtain *ṛṣabha*. *Ṛṣabha* is obtained by tuning the eighth string in a consonance of fifth (or a thirteen-*śruti* interval) with the string representing *dha*. Thus so far, *sa, re, ma, pa* and *dha* are given their positions. For the remaining, *ga* and *ni* the positioning is done again through consonances. *Niṣāda* is obtained on the thirteenth string of the *mattakokilā* by tuning this thirteenth string in a consonance of fourth with *madhyama*. For obtaining the last note *gāndhāra*, the eighth string is tuned in a consonance of fifth (or a thirteen-*śruti* interval) with *niṣāda* on the thirteenth string.

This tuning is also possible on a modern *sitār* (which has 20 or 21 movable frets counted from the top). From the *sa* (seventh) fret, *madhyama* may be fixed on the eleventh fret. From *madhyama*, we obtain *dha* on the fourteenth fret. From *dha* we can fix *ri* on the eighth fret. From *madhyama* we obtain *niṣāda* on the fifteenth fret. *Niṣāda* leads to *gāndhāra* on the ninth fret. *Pañcama* is obtained on the thirteenth fret by tuning from *sa* which is on the seventh fret.

The Śuddha or the Pure Notes

Notes which are based on *saṃvāda* or consonance as defined by Bharata Muni are to be called '*śuddha*' or 'pure' and no other notes are to be named so.

Madhyama, located at an interval of nine *śrutis* from the first note *ṣaḍja,* and also similarly removed from the last note *niṣāda,* is at the centre (*madhya*) of the seven note sequence. Such a *madhyama* is *śuddha.* Always at the centre, it never moves from its position, hence it is '*dhruva*' or a constant, says Abhinavagupta.

Niśāda, which ends the *saptaka* or the septette, is located at an interval of nine *śrutis* from *madhyama* or the centre. Hence, it also is a pure note. Consonant to this *niśāda,* is the pure *gāndhāra.*

Dhaivata, obtained from *madhyama* is pure. Its interval from *pañcama* increases when the *pañcama* descends by a *śruti,* while *dhaivata's* position remains the same. Thus, this natural *dhaivata* located in a consonance of third from *madhyama,* is pure. Its consonant *ṛṣabha* is also pure.

Pañcama in a consonance of fifth from *ṣaḍja* is the pure *pañcama.*

The scale as shown above is different in its intervals from the '*mukhārī*' or '*kanakāṅgī*' *melas* propagated by Rāmāmātya, Somanātha, Veṅkaṭamakhī and their followers. In his introduction to *Saṅgraḥ Cūḍāmaṇi,* the modern scholar, Srinivas Sastri has rightly pointed out that propagators of the *mela* system had misunderstood Bharata Muni's scales. The so called 'pure' *saptakas* of their *mela* system were actually impure.

The *prathama, dvitīya, tritīya* and *caturtha* (the 'first', the 'second', the 'third' and the 'fourth' notes in *vedic* terminology) are the same as *madhyama, gāndhāra, ṛṣabha* and *ṣaḍja* respectively. These are not to be found at all in the *kanakāṅgī mela* of the *Karṇāṭaka* system.

34. चतुःश्रुतिर्भवेत् षड्जः ऋषभस्त्रिश्रुतिः स्मृतः।
द्विश्रुतिश्चैव गान्धारो मध्यमश्च चतुःश्रुतिः॥

Catuḥśrutirbhavet ṣaḍjaḥ ṛṣabhastriśrutiḥ smṛtaḥ
Dviśrutiścaiva gāndhāro madhyamaśca catuḥśrutiḥ.

35. पञ्चमस्तद्वदेव स्यात् त्रिश्रुतिर्धैवतो मतः।
द्विश्रुतिश्च निषादः स्यात् षड्जग्रामे विधिर्भवेत्॥

Pañcamastadvadeva syāt triśrutirdhaivato mataḥ
Dviśrutiśca niṣādaḥ syāt ṣaḍjagrāme vidhirbhavet.

Trans: *Ṣaḍjaḥ catuḥśrutiḥ bhavet* (*Ṣaḍja* should be four *śrutis*), *ṛṣbhaḥ triśrutiḥ smṛtaḥ (ṛṣabha* is known as a three-*śruti* note), *gāndhāraḥ dviśrutiścaiva* (*gāndhāra* is of two *śrutis*), *madhyamaśca catuḥśrutiḥ* (and *madhyama* is of four śrutis), *tadvadeva pañcamaḥ syāt* (like *madhyama, pañcama* is of four *śrutis*), *dhaivata triśrutiḥ mataḥ* (*dhaivata* is of three *śrutis*), *niṣādaḥ ca dviśrutiḥ* (*niṣāda* is of two *śrutis*), *ṣaḍja-grāme vidhiḥ bhavet* (such is the rule for the notes and *śrutis* in the *Ṣaḍjagrāma*).

SAÑJĪVANAM: The above *ślokas* are meant to elaborate the preceding one; this way, the *śuddha svara* sequence is further made clear. Pointing out the evolution of *svaras* from *Sāmagāna* to *Gāndharva*, Abhinavagupta says, "Being higher, the four-*śruti* note is *udātta*, being lower the two-*śruti* is *anudātta*, and combining the characteristics of the two, that is, neither high nor low, the three-*śruti svara* is *svarita* . . . in truth there are only three notes *sa, ri* and *ga* which are repeated as *pa, dha* and *ni*. *Madhyama* being the ever present note, is located in the middle of these two units". *Sa, ni, dha* when put in the descending order can be viewed as *ma, ga,* and *ri,* or *udātta, anudātta* and *svarita.*

Pañcama in Madhyamagrāma

36. मध्यग्रामे तु श्रुत्यपकृष्टः पञ्चमः कार्यः।

Madhyamagrāme tu śrutyapakṛṣṭaḥ pañcamaḥ kāryaḥ.

Trans: *Madhyamagrāme tu* (In the *Madhyamagrāma*), *pañcama* (the note *pañcama*), *śruti apakṛṣṭaḥ* (should be lowered by one *śruti*).

SAÑJĪVANAM: Here the difference between the two *Grāmas, Ṣaḍja* and *Madhyama,* is shown. If the *Ṣaḍjagrāmic ṛṣabha* is taken as the tonic and the *pañcama* is lowered from its position till it is in a consonance of fourth, or the nine-*śruti* interval with

ṛṣabha, then the lowered note in known as the three-*śruti Madhyamagrāmic pañcama*. Another way of lowering the *pañcama* is by putting it in a consonance of third with the two-*śruti gāndhāra* of the *Ṣaḍjagrāma*. In its original *Ṣaḍjagrāmic* position, the *pañcama* is at an eight-*śruti* interval from *gāndhāra*. The second technique is also used in the Bṛhaspati school.

Difference in Grāmas

37. एवं श्रुत्युत्कर्षादपाकर्षात् वा यदन्तरं
मार्दवायतत्वाद्वा तत्प्रमाणं श्रुतिः।

Evaṁ śrutyutkarṣādapakarṣāt vā yadantaraṃ
mārdavāyatatvādvā tatpramāṇaṃ śrutiḥ.

Tran: *Evaṃ* (Thus), *śruti utkarṣāt* (by raising of a *śruti*), *apakarṣāt vā* (or by lowering of a *śruti*, as prescribed above), *mārdavāt* (by softening), *āyatatvāt vā* (or by sharpening), *yat antaraṃ* (the interval which is obtained), *tat* (that), *pramāṇaṃ śrutiḥ* (is the measure of a *śruti* of a particular kind).

SAÑJĪVANAM: Mārdava is loosening the string and thus lowering the note. *Āyatatva* is the opposite. As pointed out by us earlier, Bharata Muni has demonstrated the *śrutis* on the harp like *vīṇās* where the strings were plucked and not slided upon.

Here, although the *pañcama* for *Madhyamagrāma*

is fixed by lowering, yet both lowering and raising are mentioned to show the two ends of a particular micro-tonal interval, gauged by a definite *pramāṇa* (measure) and called *śruti*. There are three kinds of *śrutis*.

Abhinavagupta further elaborates that the difference of pitch noticed by lowering or raising the tension of a string, is called a *śruti*. The difference between two sounds may be as small as the measure of an atom, but being inaudible is of no musical use. However, it can be known by the difference between the two intervals on both its extremities, and called a *śruti*.

It should then be noted that the term '*śruti*' in general does not apply to any particular measure and hence there can be many kinds of *śrutis*.

Why does the text once mention 'lowering and raising' and then 'raising and lowering'? Abhinavagupta clarifies that as lowering and raising are relative, both are mentioned for comparison.

Demonstration of Twenty-two Śrutis

38. निदर्शनं त्वासामभिव्याख्यास्यामः।

Nidarśanaṃ tvāsāmabhivyākhyāsyāmaḥ.

Trans: *Abhivyākhyāsyāmaḥ* (I shall now eloborate), *nidarśanaṃ* (upon the demonstration), *tu āsāṃ* (of these *śrutis*).

SAÑJĪVANAM: If *darśana* means to see, *nidarśana*

means close inspection. For example, people of a given caste, or those out of caste, those successful or unsuccessful in life, are obviously different from each other. However, to analyse their respective characteristics, a comparison is made by focussing our attention for a moment on one category of persons and later, on the other category. Some time later, we once again shift our attention to the first category. This results in a definite comparative understanding of the qualities of each category. Similarly, listening to the sound of one string first and then to the sound of the other higher or lower string, and then again shifting attention from the latter to the former, thus 'swinging' attention between the two, gives a definite knowledge of their differences. This process, says Abhinavagupta, is *nidarśana.*

39. यथा, द्वे वीणे तुल्यप्रमाणतन्त्र्युपवादनदण्डमूर्च्छने कृत्वा षड्जग्रामाश्रिते कार्य्ये। तयोरन्यतरस्यां पञ्चमस्यापकर्षे श्रुतिं मध्यग्रामिकीं कृत्वा तामेव च पञ्चमवशात् षड्जग्रमिकीं कुर्यात्। एवं श्रुत्यपकृष्टा भवति।

Yāthā dve vīṇe tulyapramāṇatantryupavādanadaṇḍa-mūrcchane kṛtvā ṣaḍjagrāmāśrite kārye. Tayoranya-tarsyāṃ pañcamasyapakarṣe śrutiṃ madhyama-grāmikīṃ kṛtvā tāmeva ca pañcamavaśāt ṣaḍjagrāmikīṃ kuryāt. Evaṃ śrutyapkṛṣṭā bhavati.

Trans: *Yathā* (For example), *dve vīṇe* (two *vīṇās*),

tulyapramāṇa (of the same size), *tantrī*, *upavādana daṇḍa* (and identical strings, bridge, and body), *mūrcchane kṛtvā* (should be tuned to a given *mūrcchanā*), *ṣaḍjagrāmāśrite kārye* (in the *Ṣaḍja-grāma*).

Tayoḥ anatarasyāṃ (Now, of the two, in the latter *vīṇā*), *pañcamasya apakarṣe* (by lowering the *pañcama*), *śrutiṃ* (the pitch of the *pañcama*), *madhyama grāmikīṃ kṛtvā* (should be made such as is appropriate to *Madhyamagrāma*), *tāṃ eva ca* (and then in that very *vīṇā*), *pañcama vaśāt* (on the basis of this *pañcama*, new and lowered), *ṣaḍjagrāmikīṃ kuryāt* (the *vīṇā* should be tuned to *Ṣaḍjagrāma*). *Evaṃ śruti apakṛṣṭā bhavati* (Thus, all the notes in the latter *vīṇā* are lowered by one *śruti*, in comparison with the former *vīṇā*).

SAÑJĪVANAM: The practical method of demonstrating the twenty-two *śrutis* in a seven note sequence from *sa* to *ni* is shown here. Two *vīṇās* with identical strings, proportions, bridges and places of tying should be tuned to a given pure note *mūrcchanā* in the *Ṣaḍjagrāma*. The twenty-one strings of each *vīṇā* should be tuned to twenty-one notes of three septettes. Both the *vīṇās* should sound the same.

Of the two, the former will remain untouched; only in the latter *vīṇā* the strings will be loosened. To begin with, the *pañcama* of the latter *vīṇā* is lowered to be

in a consonance of fourth with the *ṛṣabha*. The result being that the latter *vīṇā* is now tuned to *Madhyamagrāma*. Taking the new *pañcama* as the base, the rest of the notes of the latter *vīṇā* should be lowered so that the *vīṇā* is once again tuned to *Ṣaḍjagrāma*. Now all the notes on the latter *vīṇā* will be heard as one *śruti* lower than the notes on the former *vīṇā*. For the reason of distinguishing this *śruti* from other three kinds of *śrutis*, we have named this measure of *śruti* as *kaiśikī*. This very minute interval, just about as much as the breadth of a hair or *keśa*, is called *kaiśikī*. In the context of *ṣaḍja* and *madhyama sādhāraṇa*, Bharata Muni also names the minute changes of pitch in a *svara* as *kaiśikī*.

40. पुनरपि तद्वदेवापकर्षेत्, यथा
गान्धारनिषादवन्तावितरस्यामृषभधैवतौ
प्रवेक्ष्यतः द्विश्रुत्यधिकत्वात्।

Punarapi tadvadevāpakarṣet, yathā gāndhāraniṣādavantāvitarasyāmṛṣabhadhaivatau pravekṣyataḥ dviśrutyadhikatvāt.

Trans: *Punarapi* (Once again), *tadvat apakarṣet* (the strings should be loosened in a manner), *yathā* (so that), *gāndhāraniṣādavantau* (*gāndhāra* and *niṣāda*, of the latter *vīṇā*), *pravekṣyataḥ* (enter, i.e., sound the same as), *ṛṣabhadhaivatau* (*ṛṣabha* and *dhaivata*), *itarasyāṃ* (of the former or the untouched *vīṇā*),

dviśrutyadhikatvāt (as these notes [*gāndhāra* and *niṣāda*] were two *śrutis* higher [than *ṛṣabha* and *dhaivata*] when the loosening began).

SAÑJĪVANAM: The second time, slackening of the strings is done in a different manner. Now the *gāndhāra* and the *niṣāda* of the latter *vīṇā* (in which the strings are being loosened) are made consonant, that is of the same pitch, with *ṛṣabha* and *dhaivata* of the former *vīṇā*. The remaining notes of the former *vīṇā* are also slackened accordingly, taking the new positions of *gāndhāra* and *niṣāda* as the basis. Thus, we have new positions of all the notes on the latter *vīṇā*, tuned to *Ṣaḍjagrāma*, where each note is two *śrutis* lower than those on the former *vīṇā*.

The interval obtained in the second slackening is also called '*śruti*', although it is greater than the one derived in the first loosening and named '*kaiśikī śruti*' by us. For the purpose of distinction we have named this second kind of interval as '*mahatī*' or the 'large' '*śruti*'. Abhinavagupta points out that this interval is just called *śruti* by Bharata Muni and is sometimes used in *Gāndharva* as a note by itself. It is not an erratic phenomenon but a proper usage. In the present day rendition of some *Hindustānī rāgas*, the note *ati komal dhaivata* i.e., extra flat *dhaivata*, and the note *ati komal ṛṣabha* are one-*śruti* notes equivalent to a *mahatī śruti*.

In this slackened position the *madhyama* of the latter *vīṇā* would be at the supposed position of *antara gāndhāra* of the former *vīṇā*. Similarly, latter's *ṣaḍja* would be the former's *kākalī niṣāda*.

41. पुनरपि तद्वदेवापकृष्टायां धैवतर्षभावितरस्यां
पञ्चमषड्जौ प्रवेक्ष्यतः त्रिश्रुत्यधिकत्वात् ॥

Punarapi tadvadevāpakṛṣṭāyāṃ dhaivatarṣabhā-vitarasyāṃ pañcamaṣaḍjau pravekṣyataḥ triśrutya-dhikatvāt.

Trans: *Punarapi* (Again), *tadvadeva apakṛṣṭāyāṃ* (in the latter *vīṇā* slackening is done in a manner so that), *dhaivatarṣabhau* (*dhaivata* and *ṛṣabha*), *pravekṣyataḥ* (enter i.e., sound the same as), *pañcama-ṣaḍjau* (*pañcama* and *ṣaḍja*), *itarasyāṃ* (of the former *vīṇā*), *triśrutyadhikatvāt* (as these notes, *dhaivata* and *ṛṣabha*, were three *śrutis* higher before the lossening began).

SAÑJĪVANAM: This time the *dhaivata* and *ṛṣabha* of the latter *vīṇā* are made to sound the same as *pañcama* and *ṣaḍja* of the former *vīṇā*, respectively. The other strings of the *vīṇā* being adjusted, the latter *vīṇā* is now three *śrutis* lower. The interval thus obtained, or the measure of this lowering, is given the name *upamahatī śruti*.

42. तद्वत्पुनरपकृष्टायां पञ्चममध्यमषड्जाः इतरस्यां मध्यमगान्धारनिषादवन्तः प्रवेक्ष्यति चतुः श्रुत्यभ्यधिकत्वात्।

Tadvatpunarapakṛṣṭāyāṃ pañcamamadhyamaṣaḍjaḥ itarasyāṃ madhyamagāndhāraniṣādavantaḥ pravekṣyati catuḥṣrutyabhyadhikatvāt.

Trans: *Punarapi* (Again [lowering of notes is done]), *tadvad* (in a manner so that), *pañcama madhyama ṣaḍjaḥ* (*pañcama, madhyama* and *ṣaḍja*), *apakṛṣṭāyāṃ* (of the *vīṇā* which has been slackened), *pravekṣyati* (enter, or sound the same as), *madhyamagāndhāraniṣādavantaḥ* (*madhyama, gāndhāra* and *niṣāda*), *itarasyāṃ* (of the former *vīṇā*), *catuḥśrutyabhyadhikatvāt* (as *pa, ma,* and *sa* were higher by four *śrutis,* before the loosening began).

SAÑJĪVANAM: In the fourth lowering the *pañcama, madhyama* and *ṣaḍja* strings of the latter *vīṇā* are tuned to sound the same as *madhyama, gāndhāra* and *niṣāda*, respectively, of the former *vīṇā*. The remaining notes of the latter *vīṇā* are also slackened to be of *Ṣaḍjagrāma*. The latter *vīṇā* is thus made four *śrutis* lower than the former *vīṇā*. The measure of lowering, required for the fourth time is the same, as may be noticed by the experimentor, as in the first lowering. Thus, it also can be called *'kaiśikī' śruti*.

It will be noted that in the above mentioned

method of *śruti* demonstration each lowering of the strings results in the elimination of the position of notes obtained in the previous lowering. A comparison of their respective measures is thus not possible audibly. A demonstration of *śrutis* on '*śruti-darpaṇa*', as described below, makes available at the same time all the position of the notes derived from all four lowerings.

Śruti Demonstration on 'Śruti Darpaṇa'

A *vīṇā* may be made which has uncurved movable and plain frets of fair width. Five strings of the same wire should be strung and care should be taken to see that the wires are raised equally above all the frets throughout their lengths from the bridge to the mount.

A fret should be positioned in the middle of the bridge and the mount, to denote the *madhyama* note of the *madhyamasthāna* or the middle septette. Other frets may likewise be adjusted to give the notes of the *Ṣaḍjagrāma,* using the *saṃvāda* method prescribed earlier. All the five strings may be tuned to the same sound. The first string to the left (the bridge being towards the experimentor) will remain untouched and correspond to the first *vīṇā* of the earlier experiment. To begin with, all the strings will produce the same notes on the various frets.

In the first lowering, the second string is slackened so that its *pañcama* is in a consonance of fifth with the *ṛṣabha* of the first string. This makes each note on the second string one *kaiśikī śruti* lower than those of the first string.

In the second lowering done on the third string the *niṣāda* of this third string is made to sound the same as *dhaivata* of the first string.

A given note on the third string is now two *śrutis* lower than the corresponding note on the first string, but that note on the same fret is only one *śruti* lower than the note on the second string. The difference between the second and the third string is the *mahatī śruti,* as described earlier.

The third lowering is done on the fourth string. It is slackened to a degree, so that its *dhaivata* sounds the same as the *pañcama* of the first string. The string slackened is now three-*śrutis* lower than the first and the measure in which it differs from the second, is equal to a *upamahatī śruti.*

For the purpose of the fourth lowering, the fifth string in our *vīṇā* is slackened to the extent that its *pañcama* merges with the *madhyama* of the first string. The slackened string is four *śrutis* lower than the first, but only one *kaiśikī śruti* lower than the fourth. Some other results may be noted. Beginning with the first string, the four remaining strings when plucked in a consecutive order will make audible the

kaiśikī, mahatī, upamahatī and *kaiśikī śruti* intervals in the descending order.

It should also be noted that on the fret on which the fifth string gives *ṣaḍja,* the first string gives *niṣāda*; on the fret which gives *ma* on the fifth string, *niṣāda* is heard on the same fret on the first string; and on the same fret while the fifth string yields *pañcama* the first string yields *madhyama*. On the second, third, fourth, and fifth strings, the same frets will show the four-*śruti* intervals of *ṣaḍja, madhyama* and *pañcama,* respectively.

On the fourth string *ṛṣabha* and *dhaivata* will be heard on the frets which yield *ṣaḍja* and *pañcama* on the first string. The second, the third and the fourth strings will reveal the three-*śruti* intervals on the same frets of *ṛṣabha* and *dhaivata* respectively.

On the third string the frets for *gāndhāra* and *niṣāda* will yield *ṛṣabha* and *dhaivata* on the first string. And the second and the third strings will show on the same frets, the two-*śruti* intervals each for *gāndhāra* and *niṣāda.*

The third string is also indicative of the *antara savaras*. The *madhyama* and the *ṣaḍja* on the lowered third string are *antara gāndhāra* and *kākalī niṣāda* respectively, with respect to the *ṣaḍja* of the first string. Also, the *pañcama* on the third string is two *śrutis* lower than the *pañcama* of the first string. Hence, if the *ṣaḍja* on the first is named as *madh-*

yama of the *Madhyamagrāma*, the lowered *pañcama* on the third string can be named as *kākalī niṣāda* of the *Madhyamagrāma.*

Thus, it is seen that on the *śruti-darpaṇa*, the four *śrutis* for each note namely, *ṣaḍja, madhyama* and *pañcama* are *kaiśikī, mahatī, upamahatī* and *kaiśikī*, in the descending order. For *ṛṣabha* and *dhaivata* each, they are three: *kaiśikī, mahatī* and *upamahatī*; for *gāndhāra* and *niṣāda* each, they are *kaiśikī* and *mahatī*. All *svaras* thus begin with *kaiśikī śruti*, when seen in the descending order. The four-*śruti* notes begin as well as end with *kaiśikī*.

The two-*śruti* interval thus is of two kinds. The *ṛṣabha-gāndhāra* or the *dhaivata-niṣāda* kind of interval which is a sum of *kaiśikī* and *mahatī śrutis*, and the *antara gāndhāra* and *kākalī niṣāda* interval, which is located in the area of *madhyama* or *ṣaḍja* and is a sum of *kaiśikī* and *upamahatī śrutis.*

In modern times, some scholars have concluded that the ancients regarded the *śrutis* as uniformly equal intervals. This modern misconception is a result of a wrong understanding of the *śruti* demonstration experiment as given in the *Nāṭyaśāstra.*

43. एवमेतेन श्रुतिनिदर्शनेन द्वैग्रामिक्यः द्वाविंशतिः श्रुतयः प्रत्यवगन्तव्याः।

Evametena śrutinidarśanena dvaigrāmikyaḥ dvāviṃśatiḥ śrutayaḥ pratyavagantavyāḥ.

Trans: *Evaṃ* (Thus), *śrutinidarśanena* (by a demonstration of the *śrutis*), *dvāviṃśatiḥ śrutayaḥ* (twenty-two *śrutis*), *pratyavagantavyāḥ* (are known distinctly), *dvaigrāmikyaḥ* (in the two *Grāmās*).

SAÑJĪVANAM: It should be clear that in each *Grāma* the seven note sequence is made up of twenty-two *śrutis.* The *ṣaḍja, ṛṣabha, antara gāndhāra, madhyama, pañcama, dhaivata, niṣāda,* and *kākalī niṣāda* of the *Ṣaḍjagrāma* are the same as *madhyama, pañcama, dhaivata, niṣāda, ṣaḍja, ṛṣabha, gāndhāra* and *antara gāndhāra* of the *Madhyamagrāma.*

Mūrcchanās

44. अथ मूर्च्छनाः द्वैग्रामिक्यश्चतुर्दश।
आदावत्तुरमन्द्रा स्याद्रजनी चोत्तरायता।
चतुर्थी शुद्धषड्जा तु पञ्चमी मत्सरीकृता॥
अश्वक्रान्ता तथा षष्ठी सप्तमी चाभिरुद्गता।
षड्जग्रामाश्रिता ह्येता विज्ञेयास्सप्तमूर्च्छनाः॥

Atha mūrcchanāḥ dvaigrāmikyāśacaturdaśa.
Ādāvatturamandrā syādrajanī cottarāyatā.
Caturthī śuddhaṣaḍjā tu pañcamī matsarīkṛtā.
Aśvakrāntā tathā ṣaṣṭhī saptamī cābhirudgatā
Ṣaḍjagrāmāśritā hyetā vijñeyāssaptamūrcchanāḥ.

Trans: *Atha* (Now we shall speak of), *mūrcchanāḥ* (the *mūrcchanās*), *caturdaśa* (which are fourteen in number), *dvaigrāmikyaḥ* (in the two *Grāmas*).

Adau syāt (In the beginning there is), *uttaramandrā* (*Uttaramandrā*), *rajanī uttarāyatā ca* (and then *Rajanī* and *Uttarāyatā*), *caturthī śuddhaṣaḍjā tu* (*Śuddhaṣaḍjā* is the fourth), *pañcamī matsarīkṛtā* (and the fifth is *Matsarīkṛtā*), *tathā ṣaṣṭhī aśvakrāntā* (and the sixth is *Aśvakrāntā*), *saptamī cābhirudgatā* (and *Abhirudgatā* is the seventh); *etāḥ hi* (these are), *vijñeyāḥ* (known as) *sapta mūrcchanāḥ* (the seven *mūrcchanās*), *ṣaḍjagrāmāśritāḥ* (that belong to the *Śaḍjagrāma*).

SAÑJĪVANAM: These names of the seven *mūrcchanās* are related to certain *Vedic* rituals. "Three *Gāthās* should be collected together and sung in the *Uttaramandrā*", quotes Abhinavagupta.

45. आसां षड्जनिषादधैवतपञ्चममध्यमगान्धारर्षभा आनुपूर्व्या आद्याः स्वराः।

Āsāṃ ṣaḍjaniṣādadhaivatapañcamamadhyama gāndhārarṣabhā ānupūrvyā ādhyāḥ svarāḥ.

Tran: *Āsāṃ* (Of these *mūrcchanās*, mentioned above), *ṣaḍjaniṣādadhaivatapañcamamadhyamagāndhārarṣabhāḥ* (*ṣaḍja, niṣāda, dhaivata, pañcama, madhyama, gāndhāra* and *ṛṣabha*), *ādyāḥ svarāḥ* (are the initial notes), *ānupūrvyāḥ* (in the given order).

SAÑJĪVANAM: Here the descending order of notes is adopted to enunciate the order of *mūrcchanās*. From *sa* to *ni* is the first *mūrcchanā* called *Uttaramandrā*. The other six *mūrcchanās* given in the sequence are

named in the preceding *śloka*. From *ni* to *dha* is the second *mūrcchanā* called *Rajanī*, from *dha* to *pa* is *Uttarāyatā*; from *pa* to *dha* is *Śuddhaṣaḍjā;* from *ma* to *ga* is *Matsarīkṛtā*; from *ga* to *ri* is *Aśvakrānta;* and from *ri* to *sa* is the last one called *Abhirudgatā.*

Mūrcchanās of the Ṣaḍjagrāma

46. षड्जे चोत्तरमन्द्रा स्यादृषभे चाभिरुद्गता।
अश्वक्रान्ता तु गान्धारे मध्यमे मत्सरीकृता।
पञ्चमे शुद्धषड्जा स्याद् धैवते चोत्तरायता।
निषादे रजनी च स्यादित्येताः षड्जमूर्च्छनाः॥

Ṣaḍje cottaramandrā syādṛṣabhe cābhirudgatā
Aśvakrāntā tu gāndhāre madhyame matsarīkṛtā.
Pañcame śuddhaṣaḍjā syād dhaivate cottarāyatā
Niṣade rajanī ca syādityetāḥ ṣaḍjamūrcchanāḥ.

Trans: *Ṣaḍje uttaramandrā syāt* (Beginning with *ṣaḍja*, [i.e., making *ṣaḍja* as *sthāyī, vādī, aṃśa* or tonic], the *mūrcchanā* is named *Uttaramandrā*), *ṛṣabhe ca abhirudgatā* (similarly, from *ṛṣabha* as *aṃśa* the *mūrcchanā* is called *Abhirudgatā*), *gāndhāre tu aśvākrāntā* (from *gāndhāra* it is *Aśvākrāntā*), *madhyame matsarīkṛtā* (from *madhyama* it is *Matsarīṛitā*), *pañcame śuddhaṣaḍjā* (the *mūrcchanā* beginning with *ṣaḍja* is called *Śuddhaṣaḍjā*), *dhaivate ca uttarāyatā* (taking *dhaivata* as the initial and tonic note the *murcchanā* is called *Uttarāyatā*), *niṣāde rajanī ca* (from *niṣāda* it is *Rajanī*), *ṣaḍja mūrcchanāḥ iti etaḥ*

syāt (these are the *mūrcchanās* of the *Ṣaḍjagrāma*).

SAÑJĪVANAM: By '*ṣaḍje*' in the seventh case or *saptamī*, one should take it to mean, '*ṣaḍja* being the tonic or *aṃśa*' and not only *ṣaḍja* 'being the first note'. The same grammatical declension applies to *ṛṣabha, gāndhāra* and others as well.

In the above verses the *mūrcchanās* are shown in the order opposite to the one indicated in the preceeding prose passage. On the twenty-one stringed *mattakokilā* harp, the three *sthānas* can be obtained by tuning the first, the eighth and the fifteenth string to *ṣaḍja*, *ṛṣabha* or *gāndhāra* or any other note as desired. The note on the first string is fixed as the tonic.

Mūrcchanās of the Madhyamagrāma

४७. अथ मध्यमग्रामे।
सौवीरी हरिणाश्वा च स्यात्कलोपनता तथा।
शुद्धमध्या तथा मार्गी हृष्यका पौरवी तथा।
मध्यमग्रामजा ह्येता विज्ञेयाः सप्तमूर्च्छनाः॥

Atha madhyamagrāme.
Sauvīrī hariṇāśvā ca syātkalopanatā tathā.
Śuddhamaddhyā tathā mārgī hṛṣyakā pauravī tathā
Madhyamagrāmajā hyetā vijñeyāḥ saptamūrcchanāḥ.

Trans: *Atha madhyamagrāme* (Now in the *Madhyamagrāma*), *sauvīrī ca hariṇāśvā* (*Sauvīrī* and *Hariṇāśvā*), *syāttathā kalopanatā* (and *Kalopanatā*), *śuddhamadhyā*

tathā mārgī (*Śuddhamadhyā* and *Mārgī*), *pauravī hṛṣyakā tathā* (*Pauravī* and *Hṛṣyakā*), *etā hi madhyamagrāmajā vijñeyāḥ sapta mūrcchanāḥ* (are known as the seven *mūrcchanās* of the *Madhyamagrāma*).

SAÑJĪVANAM: The passage is self-explanatory.

48. आसां मध्यमगान्धारर्षभषड्जनिषादधैवतपञ्चमा आनुपूर्व्या आद्याः स्वराः।

Asāṃ madhyamagāndhārarṣabhaṣaḍjaniṣādadhaivatapañcamā ānupūrvyā ādyāḥ svarāḥ.

Trans: *Asāṃ* (Of these *mūrcchanās*), *madhyamagāndhārarṣabhasaḍjaniṣādadhaivatapañcamāḥ* (*madhyama, gāndhāra, ṛṣabha, ṣaḍja, niṣāda, dhaivata* and *pañcama* are), *ānupūrvyāḥ* (respectively), *ādyāḥ svarāḥ* (the initial notes).

SAÑJĪVANAM: From *ma* to *ga* is *Sauvīrī*; *ga* to *ri* is *Hariṇāśvā*; *ri* to *sa* is *Kalopanatā*; *sa* to *ni* is *Śuddhamadhyā*; *niṣāda* to *dhaivata* is *Mārgī* and the sixth from *dhaivata* to *pañcama* is *Pauravī* and from *pañcama* to *madhyamā* is *Hṛṣyakā*.

49. मध्यमेन सौवीरी, गान्धारेण हरिणाश्वा, ऋषभेण कलोपनता, षड्जेन शुद्धमध्यमा, निषादेन मार्गी, धैवतेन पौरवी, पञ्चमेन हृष्यकेति।

Madhyamena sauvīrī, gāndhāreṇa hariṇāśvā, ṛṣabheṇa kalopanata, ṣaḍjena śuddhamadhyamā, niṣādena mārgī,, dhaivatena pauravī, pañcamena hṛṣyaketi.

Trans: *Madhyamena sauvīrī* (From *madhyama* begins the first *mūrcchānā* named *Sauvīrī*), *gāndhāreṇa hariṇāśvā* (from *gāndhāra* it is *Hariṇāśvā*), *ṛṣabheṇa kalopanatā* (from *ṛṣabha* it is *Kalopanatā*), *ṣaḍjena śuddhamadhyamā* (from *ṣaḍja* it is *Śūddhamadhyamā*), *niṣādena mārgī* (from *niṣāda* it is *Mārgī*), *dhaivatena pauravī* (from *dhaivata* it is *Pauravī*), *pañcamena hṛṣyakā* (from *pañcama* it is *Hṛṣyakā*), *iti* (thus).

SAÑJĪVANAM: The text is clear.

50. एवेमेताः स्वरक्रमयुक्ताः सम्पूर्णाः षाडवौडुवीकृताः
स्वरसाधारणकृताश्च मूर्च्छनाश्चतुदर्श भवन्ति ॥

Evametāḥ svarakramayuktāḥ sampūrṇāḥ ṣāḍavauḍuvīkṛtāḥ svarasādhārṇakṛtāśca mūrcchanāścaturdaśa bhavanti.

Trans: *Evaṃ etāḥ* (In this manner), *caturdaśa mūrcchanāḥ* (the fourteen *mūrcchanās*), *svara krama yutāḥ* (in the requisite order of notes), *bhavanti* (are), *sampūrṇāḥ* (either complete i.e., septatonic), *ṣāḍava auḍuvīkṛtāḥ* (or hexatonic or pentatonic), *svarasādhā-raṇa kṛtāśca* (or those containing *sādhāraṇa* notes).

SAÑJĪVANAM: Each of the fourteen *mūrcchanās* is of four kinds. The sequence containing all seven notes is called *pūrṇa*. That which contains six notes is called *ṣāḍava* and the one with only five notes is

known as *auḍava*. The number five is also known as *auḍava*, being the designate of the fifth element *ākāśa* (space), the other four elements being the earth, water, fire and air. As the *uḍu* (stars) move in *ākāśa* (space), this element is called '*auḍava*'. Thus, the five-note *mūrcchanā* is also named *auḍava*.

51. अपि च
क्रमयुक्ताः स्वराः सप्त मूर्च्छनेत्यभिसंज्ञिता।
षट्पञ्चस्वरकास्तानाः षाडवौडुविताश्रयाः॥
साधारणकृताश्चैव काकलीसमलङ्कृताः।
अन्तरस्वरसंयुक्ता मूर्च्छना ग्रामयोः द्वयोः॥

Api ca
Kramayuktāḥ svarāḥ sapta mūrcchanetyabhisaṃjñitā.
Ṣaṭpañcasvarakāstānāḥ ṣāḍavauḍuvitāśrayāḥ.
Sādhāraṇakṛtāścaiva kākalīsamalaṅkṛtāḥ.
Antarasvarasaṃyuktā mūrcchanā grāmayoḥ dvayoḥ.

Trans: *Api ca* (That is to say), *sapta svarāḥ* (the seven notes), *kramayuktāḥ* (in the natural sequence), *abhisaṃjñitā* (are known as), *mūrcchanā iti* (*mūrcchanā*). *Tānāḥ* (*Tānas* are), *śāḍavauḍuvitāśrayāḥ* (dependent on five or six notes), *śaṭpañcasvarakāḥ* (that is, containing five or six notes). *Dvayoḥ grāmayoḥ* (In the two *Grāmas*), *sādhāraṇakṛtāścaiva* (containing the *sādhāraṇa* notes), *antarasvara-saṃyuktāḥ* (and using *antara* notes as well), *mūrcchanāḥ* (the *mūrcchanās* are thus used).

SAÑJĪVANAM: When *niśāda* and *gāndhāra* are used sparingly, *Kākalī* and *antara* notes are added to make the *sādhāraṇa* variety of a *mūrcchanā*. That is the purport of the second verse. The word *mūrcchanā* means 'to shine forth'. For example, *sa, ri, ga, ma, pa, dha, ni, sa, ni, dha, pa, ma, ga, ri, sa*; such is the ascent and descent of *Uttaramandrā*. Here, *sa* is present in the beginning and in the end, and thus shines out among other notes. Thus, *Uttaramandrā* is the *mūrcchanā* of *sa*. In the same manner, other notes also make their *mūrcchanās*, or shine out. *Krama* means the due order in which the notes ascent or descend.

Mūrcchanās are, thus, notes in the due *krama*. When some further variety is introduced into the *mūrcchanās*, the result is known as *tāna*. The three, *ṣāḍava, auḍava* and *pūrṇa* kinds are enumerated first and then the fourth kind, *sādhāraṇakṛtā*, is named. By '*ca eva*', a hypothetically infinite variety of *mūrcchanās* is indicated, even though such combinations may be *vikṛta*, i.e., not of the pure note sequences or '*krama*'. *Kākalī* and *antara* notes are included in the *sādhāraṇa* category.

The use of the *kākalī* note in a *kākalī mūrcchanā* in both ascent and descent is prohibited in the *Jātis* but not in the *jātirāgas*. The same is true *of antara gāndhāra*. The innumerable ramifications of the *sādhāraṇa mūrcchanās* are meant for *jātirāgas*. The

ṣāḍava and *auḍava tānas,* as well, are to be made out of pure *mūrcchanās,* and not out of the *vikṛta sādhāraṇa* variety, for the purpose of *Jātis.*

Two Methods of Obtaining the Same Mūrcchanā

52. द्विविधैकमूर्छनासिद्धिः। तत्र षड्जग्रामे द्विश्रुत्युत्कर्षात् धैवतीकृते गान्धारे मूर्च्छनाग्रामयोरन्यत्वम्। तद्वशात् मध्यमादयो यथासंख्येन निषादित्वं प्रतिपद्यन्ते। तद्वत् मध्यमग्रामे धैवतमार्दवात् द्वैविध्यं तुल्यश्रुत्यन्तरत्वाच्च संज्ञान्यत्वम्। मध्यमग्रामे हि चतुःश्रुतिकमन्तरं पञ्चमधैवतयोस्तद्गान्धारोत्कर्षाच्चतुःश्रुतिकमेव भवति। शेषाश्चापि मध्यमपञ्चमधैवतनिषादषड्जर्षभा, निषादषड्जर्षभगान्धारमध्यमपञ्चमत्वं प्राप्नुवन्ति तुल्यश्रुत्यन्तरत्वात्।

Dvividhaikamūrcchanāsiddhiḥ. Tatra ṣaḍjagrāme dviśrutyutkarṣād dhaivatīkṛte gāndhāre mūrcchanāgrāmayoranyatvaṃ. Tadvaśāt madhyamādayo yathāsañkhyena niṣāditvaṃ pratipadyante. Tadvat madhyamagrāme dhaivatamārdavāt dvaividhyaṃ tulyaśrutyantaratvācca saṃjnānyatvaṃ. Madhyamagrāme hi catuḥ śrutikamantraṃ pañcamadhaivatayostadgāndhārotkarṣāccatuḥ śrutikamera bhavati. Śesāścāpi madhyma-

pañcamadhaivataniṣādaṣaḍjarṣabhā, niṣādaṣaḍja-rṣabhagāndhāramadhyamapañcamatvaṃ prāpnuvanti tulyaśrutyantaratvāt

Trans: *Ekamūrcchanā siddhiḥ* (A single *mūrcchanā* can be obtained), *dvividhā* (in two ways). *Tatra ṣaḍja-grāme* (In the *Ṣaḍjagrāma*) *dvi śruti utkarṣāt* (by raising of two *śrutis*), *dhaivatīkṛte gāndhāre* (*gāndhāra* is changed into *dhaivata*), *mūrcchanā grāmayoḥ* (thus bringing about in the *mūrcchanā* and the *Grāma*), *any-atvaṃ* (a change of scale, i.e., a change from the *Ṣaḍjagrāma* into the *Madhyamagrāma*).

Tadvaśāt (As a result of this raising by two *śrutis*), *madhyamādayaḥ* (*madhyama* and the consecutive notes in the *Ṣaḍjagrāma*), *yathāsañkhyena* (respectively), *niṣāditvaṃ pratipadyante* (become *niṣāda* and its consecutive notes of the *Madhyamagrāma*).

Tadvan madhyamagrāme (Similarly, in the *Madhyamagrāma*), *dhaivata mārdavāt* (as a result of the lowering of *dhaivata*, i.e., making it *gāndhāra* fit for the *Ṣaḍjagrāma*), *dvaividhyaṃ* (doubleness), *saṃjñānyatvaṃ* (of naming takes place), *tulyaśruti antaratvāt* (even though the notes have the same number of *śrutis*).

Madhyamagrāme hi (In the *Madhyamagrāma*), *pañcama dhaivatayoḥ* (between *pañcama* and *dhaivata*), *catuḥśrutikaṃ antaraṃ* (the interval is of four *śrutis*). *Tadgāndhāra utkarśāt* (The *gāndhāra* of the *Ṣaḍjagrāma*, being raised), *bhavati catuḥśrutikaṃ-*

eva (becomes a four-*śruti* note, and can be named as *dhaivata* of the *Madhyamagrāma*).

Śeṣāścāpi (The other notes), *madhyamapañcama dhaivataniṣādaṣaḍjarṣabhāḥ* (*ma* to *ri* of the *Ṣaḍja-grāma*), *prāpnuvanti* (become), *niṣādaṣaḍjarṣabhagān-dhāra madhyamapañcamatvaṃ* (*niṣāda* to *pañcama* of the *Madhyamagrāma* respectively), *tulyaśrtutyantar-atvāt* (on account of having the same number of *śrutis* as *ma* to *ri* of the *Ṣaḍjagrāma*).

SAÑJĪVANAṂ: For the benefit of *vīṇā*-players, the method of converting a given *mūrcchanā* of one *Grāma* into that of another *Grāma*, is shown here. In the *Ṣaḍjagrāma*, the *gāndhāra* is raised by two *śrutis*, so that it is in a consonance of fourth with the *dhaivata*, and is now named as *antara gāndhāra*. Thus the *ṣaḍja, ṛṣabha, antara gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda* of the *Ṣaḍjagrāma*, can be known as *madhyama, pañcama, dhaivata, niṣāda, ṣaḍja, ṛṣabha* and *gāndhāra* respectively, of the *Madhyamagrāma*. In the above mentioned note sequence the *śruti* intervals are the same, but the *mūrcchanā* can be classified in two ways. Similarly, the *dhaivata* in the *Madhyamagrāma* is lowered by two *śrutis*, to be in a consonance of fifth with the *gāndhāra*, as a result of which, the *madhyama, pañcama*, lowered *dhaivata, niṣāda, ṣaḍja, ṛṣabha* and *gāndhāra* of the *Madhyama-grāma*, are known as *ṣaḍja, ṛṣabha, gāndhāra,*

madhyama, pañcama, dhaivata and *niṣāda* respectively, of the *Ṣaḍjagrāma.*

It may be noted that *dhaivata* is a crucial note for making these conversions. Nārada, therefore, calls it the point of intersection for two *Grāmas.* "The secret of this note", he says, "is, that by waning and waxing like the moon it changes from one *Grāma* to another".

53. अन्तरनिदर्शनमपि श्रुतिनिदर्शने प्रोक्तम् ।

Antaranidarśanamapi śrutinidarśaṇe proktam.

Trans: *Antara nidarśanaṃ api* (Demonstration of *antara gāndhāra* and *kākalī niṣāda*), *proktam* (has been given), *śruti nidarśane* (at the time of the demonstration of *śrutis*).

SAÑJĪVANAM: At the end of second lowering, the new *madhyama* and *ṣaḍja* are each two *śrutis* lower than their original positions on the former and un-lowered *vīṇā*. These new positions if transferred on to the original *vīṇā* would be known as *antara gāndhāra* and *kākalī niṣāda*. In terms of the *Madhyamagrāma,* they are, *dhaivata* and *gāndhāra,* respectively. The *Madhyamagrāmic dhaivata* and *antara gāndhāra,* and the *Ṣaḍjagrāmic antara gāndhāra* and *kākalī niṣāda* are all four *śruti* notes.

Tānās and their Forms

54. तत्र मूर्च्छनाश्रितास्तानाश्चतुरशीतिः। तत्रैकोन-
पञ्चाशत् षट्स्वराः पञ्चत्रिंशत् पञ्चस्वराः।

Tatra mūrcchanāśritāstānāścaturaśitiḥ. Tatraikona-pañcāśat ṣaṭsvarāḥ pañcatriṃśat pañcasvarāḥ.

Trans: *Tatra* (In the two *Grāmas*), *mūrcchanāśritāḥ* (based on the *mūrcchanās*), *caturaśīti* (there are eighty-four), *tānās* (*tānās,* or pentatonic or hexatonic sequences). *Tatra ekonapañcāśat ṣaṭsvarāḥ* (The hexatonic are forty-nine), *pañcatriṃśat pañcasvarāḥ* (and the pentatonic are thirty-five).

SAÑJĪVANAM: Mūrcchanās, when made pentatonic or hexatonic, are known as *tānās.*

55. लक्षणं तु षट्स्वराणां सप्तविधम्। षड्जर्षभनिषाद-
पञ्चमहीनाश्चत्वारः षड्जग्रामे। मध्यमग्रामे तु
षड्जर्षभगान्धारहीनस्त्रयः। एवमेते सर्वासु मूर्च्छनासु
क्रियमाणा भवन्तयेकोनपञ्चाशत्तानाः।

Lakṣaṇaṃ tu ṣaṭsvarāṇāṃ saptavidham. Ṣaḍjarṣabha-niṣādapañcamahīnāścatvāraḥ ṣaḍjagrāme. Madyha-magrāme tu ṣaḍjarṣabhagāndhārahīnāstrayaḥ. Eva-mete sarvāsu mūrcchanāsu kriyamāṇā bhavantyekona-pañcāśattānāḥ.

Trans: *Lakṣaṇaṃ tu* (Characteristics), *ṣaṭ-*

svarāṇāṃ (of the hexatonic *tānas*), *saptavidhaṃ* (are seven in number). *Ṣaḍjagrāme* (In the *Ṣaḍjagrāma*), *ṣaḍjarṣabhaniṣādapañcamahīnāḥ* (by omitting *ṣaḍja, ṛṣabha, niṣāḍa* and *pañcama*, one at a time), *catvāraḥ* (four kinds of *tānās* are created).

Madhyamagrāme tu (In the *Madhyamagrāma*), *ṣaḍjarṣabhagāndhārahīnāstrayaḥ* (by omitting *ṣaḍja, ṛṣabha*, or *gāndhāra*, the three kinds of *tānas* are created). *Evamete* (By such), *kṛyamāṇā* (a method of omission), *sarvāsu mūrcchanāsu* (in all the seven *mūrcchanās* of both the *Grāmas*), *tānāḥ* (the *tānas*), *ekonapañcāśat bhavanti* (created are forty-nine in number).

SAÑJĪVANAM: The text is clear in itself.

56. पञ्चस्वराणां तु पञ्चविधमेव लक्षणम्। षड्जग्रामे
षड्जपञ्चमहीनः, ऋषभपञ्चमहीनः,
निषादवद्गान्धारहीन इति त्रयः।
मध्यमग्रामे तु गान्धारनिषादवद्हीनः
ऋषभधैवतहीनः द्वौ। एवमेते पञ्चस्वराः
सर्वासु मूर्च्छनासु क्रियमाणास्तानाः पञ्चत्रिंशद् भवन्ति।

Pañcasvarāṇāṃ tu pañcavidhameva lakṣaṇam. Ṣaḍjagrāme ṣaḍjapañcamahīnaḥ ṛṣabhapañcamahīnaḥ niṣādavadgāndhārahīna iti tryaḥ. Madhyamagrāme tu gādhāraniṣādavadhīnaḥ ṛṣabhadhaivatahīnaḥ dvau. Evamete pañcasvarāḥ sarvāsu mūrcchanāsu kriyamāṇāstānāḥ pañcatriṃśad bhavanti.

Trans: *Pañcasvarānāṃ* (Of the pentatonic *tānās*), *tu pañcavidhaṃ eva lakṣaṇaṃ* (the kinds are five in number). *Ṣaḍjagrāme* (In the *Ṣaḍjagrāma* the *tānās* are made by), *ṣaḍjapañcamahīnāḥ* (omitting *ṣaḍja* and *pañcama*), *ṛṣabhapañcamahīnāḥ* (omitting *ṛṣabha* and *pañcama*), *niṣādavadgāndhārahīnāḥ* (omitting *niṣāda* and *gāndhāra*). *Iti trayaḥ* (These are the three kinds).

Madhyamagrāme tu (In the *Madhyamagrāma* the *tānās* are made by), *gāndhāraniṣadavadhīnaḥ* (omitting *gāndhāra* and *niṣāda*), *ṛṣabhadhaivatahīnaḥ* (omitting *ṛṣabha* and *dhaivata*). *Dvau* (These are the two kinds).

Evamete kriyamāṇā (Thus, by this method of omission), *sarvāsu mūrcchanāsu* (in all the *mūrcchanās*), *pañcasvarāḥ tānāḥ* (the pentatonic *tānās*), *pañcatriṃśat bhavanti* (are thirty-five in number).

SAÑJĪVANAM: It is noteworthy that under these rules of omission, *madhyama*, the pivotal note of the *Ṣaḍjagrāmic mūrcchanā* of *sa*, and which also happens to be the first note in the scale of Samavedic chanting, is never omitted.

In the *Ṣaḍjagrāma*, *dhaivata* is never omitted. Similarly, *dhaivata* has a cardinal role to play in the *Ṣāḍjī Jāti*, where the consonance of *sa* and *dha* is used amply to make the *varṇās* or the note combinations.

As the three-*śruti pañcama* is the basis for

Madhyamagrāma, this note is never left out while using the *Grāma.*

In the pentatonic *tānas,* the omitted notes need not be mutually consonant. For example, in the *Ṣaḍja-grāma, ṛṣabha* with *pañcama* is allowed for omission; in the *Madhyamagrāma, ṛṣabha* and *dhaivata,* which are mutually consonant, but have a different number of *śruti* intervals, may be omitted.

Praveśa and Nigraha

57. द्विविधा तानक्रिया तन्त्र्यां, प्रवेशान्निग्रहाच्च। तत्र प्रवेशनमधरस्वरविप्रकर्षात् उत्तरस्वरमार्दवाद्वा। निग्रहस्त्वसंस्पर्शः।

Dvividhā tānakriyā tāntryāṃ, praveśānnigrahācca. Tatra praveśanamadharasvaraviprakarṣāt uttarasvara-mārdavādvā. Nigrahastvasaṃsparśaḥ.

Trans: *Tantryāṃ* (In the stringed instrument), *tānakriyā* (the method of obtaining a *tāna,* that is reducing a *mūrcchanā* to pentatonic or heptatonic note sequence), *dvividhā* (is of two kinds), *praveśāt nigrahāt ca* (by using *praveśa* or *nigraha*). *Tatra praveśanaṃ* (Here, a *praveśa* is), *adhara svara viprakarṣāt* (obtained by raising the lower note which is to be omitted), *uttarasvaramārdavāt ca* (or by lowering the higher note which is to be eliminated). *Nigraha* (The term *nigraha* means), *tu asaṃsparśaḥ*

(not strking the string of the note to be omitted).

SAÑJĪVANAM: The methods of *praveśa* and *nigraha* are meant for instruments where one string produces a single note by plucking and not for zither-like instruments where many notes are produced on a single string by sliding a rod or the finger tip. If the omittable note (string) is raised by tightening the string to merge with the next higher note, the method is called *praveśa*. This can also be achieved if the omittable note string is lowered to merge with the preceding note. When the string of the omittable note is left unstruck while playing, the method is called *nigraha*. For example, if *ṛṣabha* is omittable, the string meant for *ṛṣabha* can either be loosened to merge with *ṣaḍja* or it can be tightened to merge with *gāndhāra*. Thus, *praveśa* is 'merging' and *nigraha* is 'not touching'.

Tuning a Vīṇā to a Given Mūrcchanā

58. मध्यमस्वरेणैव तु वैणेन मूर्च्छनानिर्देशः
कार्य्यो भवति अनाशित्वात्मध्यमगतेः।

Madhyamasvareṇaiva tu vaiṇena mūrcchanānirdeśaḥ kāryyo bhavati anāśitvātmadhyamagateḥ.

Trans: *Mūrcchanā nirdeśaḥ* (The setting of a *mūrcchanā*), *kāryyaḥ bhavati* (is to be done), *madh-*

yama svareṇa (by the middle note), *tu vaiṇena* (of the *vīṇā*). *Madhyamagateḥ* (The sound or the string denoting the first note of the *madhyama saptaka*), *anāśitvāt* (undergoes no change by being raised or lowered).

SAÑJĪVANAM: The word '*madhyama*' here does not denote the note called *madhyama* but the middle note of the *vīṇā* of the harp variety. In the *mattakokilā* harp, the eighth string denotes the tonic or the *aṃśa* note, and according to the required *mūrcchanā* it may be a *ṣaḍja, ṛṣabha, gāndhāra, madhyama* or any other note. The successive strings denote the succeeding notes according to the required *śruti* order. Thus in the *vīṇā*, the first, the eighth, and the fifteenth strings are respectively, the initial notes of the three *sthānās*, and are named *mandra svara, madhyama svara,* and *tāra svara.* It is according to the pitch of the *madhyama svara* that the three septettes are set and to the same note the drums and other instruments are tuned.

The venerable Ācārya Abhinavagupta says that in the seventeenth chapter of the *Nāṭyaśastra* while explaining the *svarakāku,* the sage Bharata has said that each of the three *sthānas* consists of seven notes. Which out of these three, asks Ācārya Abhinava, will be the first to be tuned? It is the middle one. In the term '*madhyama svara*', the word *svara* could also be taken to mean the tonic, as used in the verse, "*Hāsya*

sṛṅgāryoḥ kāryo svarau madhyamapañcamau" i.e., at time of *hāsya* or *śṛngāra rasa, madhyama* or *pañcama* is to be made *svara* (tonic)".

59. निग्रहः पर्य्यग्रहो वा।

Nigrahaḥ paryyagraho vā.

Trans: *Nigrahaḥ* (*Nigraha* is the use of all three *sthānas*), *paryagraho va* (*paryagraha* is leaving out some of the extremeties of *tāra* and *mandra sthānas*).

SAÑJĪVANAM: When all the three *sthānas* are not fully used, the practice is called *paryagraha.* While the middle note is cardinal for obtaining the three *sthānas,* it also forms basis for making a partial use of these *sthānas.* Non-use (*agraha*) of a total *sthāna* (*pari, paritaḥ, samantāt*), is *paryyagraha.*

60. इदं च प्रयोक्तृश्रोतृसुखार्थं च तानमूर्च्छनानानात्वम्।

Idaṃ ca prayoktṛśrotṛsukhārthaṃ ca tānamūrccanānānātvam.

Trans: *Idaṃ* ca (And this), *sukhārthaṃ* (is for the convenience of), *prayoktṛ* (the player), *śrotṛ* (the listener), *ca* (and for), *tānamūrcchanānānātvam* (producing a variety of *tānas* and *mūrcchanās*).

SAÑJĪVANAM: The purpose of *nigraha* and

paryagraha is to create variety in *tānas* and *mūrcchanās* and to facilitate pentatonic and heptatonic use of notes. The same note on a given string can be given a different name by changing from one *mūrcchanā* to another. From this same note, i.e., the first note of the middle *sthāna*, successive notes of the old *mūrcchanā* are retuned to yield the new *mūrcchanā*. This overcomes the problem of retuning the drums every time a *mūrcchanā* is changed. It is also pleasant to the listener as the pitch of the tonic is not altered with every song.

In the *Jātis*, the *ṣāḍava* use is well defined and classified, but in the *rāgabhāṣās* the rules are relaxed and omission of notes can be much variegated. Ācārya Abhinavagupta is of the view that in the case of *grāmarāgas* and *rāgabhāsās* even the *madhyama* note can be omitted to create variety, although such a thing is jarring to a person with finer taste. In the *grāma-rāgas* each *mūrcchanā* can have many forms, i.e., it can be modified by *sādhāraṇa* notes.

61. मूर्च्छनातानप्रयोजनमपि स्थानप्राप्त्यर्थम्।

Mūrcchanātānaprayojanamapi sthānaprāptyartham.

Trans: *Prayojanaṃ api* (The use of), *mūrcchanā-tāna* (*mūrcchanā* and *tāna* is also), *arthaṃ* (for the sake of), *sthāna prāptiḥ* (obtaining the three *sthānas*).

SAÑJĪVANAM: Mūrcchanā and *tāna* when set on the *vīṇā,* also help to obtain the three *sthānas* to their full extent.

62. स्थानं च त्रिविधं पूर्वोक्तलक्षणं काकुविधाने।

Sthānaṃ ca trividhaṃ pūrvoktalakṣaṇaṃ kākuvidhāne.

Trans: *Sthānaṃ ca* (And the *sthānas*), *trividhaṃ* (of three kinds), *pūrva ukta lakṣaṇaṃ* (have been defined earlier), *kākuvidhāne* (at the time of giving rules related to *svara kāku,* in an earlier chapter).

SAÑJĪVANAM: The chest, the throat and the head have been said to be the places of origin of the *mandra, madhya* and *tāra* notes respectively. Simplifying the yogic language, the singer feels the strain on these parts while singing these respective notes.

The natural pitch of a given voice decides the pitch of the first note and also the tonic of the *madhya sthāna,* or the middle septette. This is also fixed as the first note of the *mūrcchanā.* From this note the singer raises his/her voice to cover the middle septette and then to the higher or the *tāra* septette and from his note he/she lowers it as well. If a pitch natural to the singer is not taken as the tonic, then the higher and lower ranges would be impossible to perform. For the *vīṇā* player, especially the *mattakokilā*

player, twenty-one strings are provided to cover the entire three *sthānās*. Thus, the *mūrcchanās* establish the *sthānās* as well.

Definition of Sādhāraṇa

63. साधारणविधिं इदानीं व्याख्यास्यामः। तत्र साधारणनाम अन्तरस्वरता कस्मात्, द्वयोरन्तरे भवति यत्तत् साधारणम्।

Sādhāraṇavidhiṃ idānīṃ vyākhyāsyāmaḥ. Tatra sādhāraṇanāma antarasvaratā kasmāt, dvayorantare bhavati yattat sādhāraṇam.

Trans: *Idānīṃ* (Now), *sādhāraṇa vidhiṃ* (rules relating to *sādhāraṇa*), *vyākhyāsyāmaḥ* (will be enunciated). *Tatra* (There, i.e., in the various *mūrcchanās*), *sādhāraṇa nāma* (the term *sādhāraṇa* denotes), *antara svaratā* (the state of being in between two notes).

Kasmāt (How?). *Dvayoḥ antare bhavati* (That which is located in the space between two notes), *yattat* (is), *sādhāraṇaṃ* (*sādhāraṇam*).

SAÑJĪVANAM: The rules of *sādhāraṇa* are stated after mentioning the *mūrcchanās* and *tānas* and the three *sthānās*. Thus *sādhāraṇa* is the fourth distinction, for the purpose of creating variety in *mūrcchanās* and *tānas*.

If a note, leaves its own position and takes a position which sounds pleasing to the ear but is located in the interval of another note, then such a position is called *sādhāraṇa*. Not just any given position located in the interval between two notes can be called *sādhāraṇa*, but only a pleasing one. Because the new position is located in the interval of another note, it is also called *antara*. It is called *sādhāraṇa* as it has the characteristics of the preceding as well as of the succeeding note.

So much for *sādhāraṇa* notes. With respect to *sādhāraṇa Jātis*, where the characteristics of different *Jātis* are combined and common notes are used, the resultant mixutre is called *Jāti sādhāraṇa*. A simile is provided to illustrate the liminal quality of *sādhāraṇatva*.

The Simile

64. यथा
छायासु भवति शीतं प्रस्वेदो भवति चातपस्थस्य।
न च नागतो वसन्तो न च निश्शेषः शिशिरकालः॥
इति कालसाधारणता।

Yathā
Chāyāsu bhavati śītaṃ prasvedo bhavati cātapasthasya
Na ca nāgato vasanto na ca niśśeṣaḥ śiśirakālaḥ.
Iti kālasādhāraṇatā.

Trans: *Yathā* (For example), *chāyāsu* (when one stands in shade), *bhavati śītaṃ* (one feels cold), *ātapasthasya ca* (but standing in the sun), *prasvedo bhavati* (one perspires), *na ca vasanta na āgataḥ* (then, nor has the spring not come), *na ca* (and neither), *śiśirakālaḥ* (is the winter season), *niśśeṣaḥ* (all over). *Iti* (This is), *kālasādhāraṇatā* (*sādhāraṇa* of the seasons).

SAÑJĪVANAM: The feeling of cold in shade indicates the incomplete arrival of spring and perspiration in the sun shows that winter has spent its force. The transitional period with common characteristics of both the seasons is compared with *svara sādhāraṇam*, which is a note located in the interval between two notes.

Svara and Jāti Sādhāraṇa

65. तत्र द्वे साधारणे जातिसाधारणं स्वरसाधारणं च।

Tatra dve sādhāraṇe jātisādhāraṇaṃ svara sādhāraṇaṃ ca.

Trans: *Tatra* (There in *Gāndharva*), *dve sādhāraṇe* (there are two kinds of *sādhāraṇaṃ*), *jātisādhāraṇaṃ* (*sādhāraṇaṃ* of *Jāti*), *ca* (and), *svārasādhāraṇaṃ* (*sādhāraṇaṃ* of notes).

SAÑJĪVANAM: Self evident.

Kākalī and Antara and Jāti Sādhāraṇa

66. स्वरसाधारणं काकल्यन्तरस्वरौ। तत्र द्विश्रुत्युत्कृष्टो निषादः काकलीसंज्ञो भवति। तद्वद्गान्धारोऽन्तरसंज्ञो भवति। जातिसाधारणमेकांशानामविशेषात्, जातीनां तु समवायात् प्रत्यंशं लक्षणसंज्ञानमिति। न्यासान्तरभागौ तु विशेषकौ।

Svarasādhāraṇaṃ kākalyantarasvarau. Tatra dviśrutyutkṛṣṭo niṣādaḥ kākalī saṃjño bhavati. Tadvat gāndhāro'ntarasaṃjño bhavati.

Jātisādhāraṇamekāṃśānāmaviśeṣāt, jātīnāṃ tu samavāyāt pratyaṃśaṃ lakṣaṇasāṃjñānaṃ iti. Nyāsāntarabhāgau tu viśeṣakau.

Trans: *Svarasādhāraṇaṃ* (In the case of *svara sādhāraṇa*), *kākalī antara* (*kākalī* and *antara*), *svarau* (are the two notes). *Tatra* (Here), *dviśruti utkṛṣṭo* (when raised by two *śrutis*), *niṣādaḥ* (*niṣāda*), *saṃjño bhavati* (takes the name), *kākalī* (*kākalī*). *Tadvad* (Similarly, raised by two *śrutis*), *gāndhāra* (*gāndhāra*), *antara saṃjño bhavati* (takes the name of *antara*).

Jātīnāṃ tu (In the *Jātis*), *ekāṃśānāṃ* (having the same note as *aṃśa*), *aviśeṣāt* (due to use of non-distinctive note combinations), *jātisādhāraṇaṃ* (there is *jātisādhāraṇa*).

Samavāyāt (Out of the collection of the ten characteristics), *pratyaṃśaṃ* (each part of the characteristic), *lakṣaṇa saṃjñānaṃ iti* (is distinctly recognized), *nyāsāntara bhāgau* (because the *nyāsa* note and the *antara* portion), *tu viśeṣakau* (help in distinguishing one *Jāti* from another).

SAÑJĪVANAM: Of the *Jātis* that have the same note *as aṃśa,* there are portions of each of them which are alike or the same. There the *vādī,* the *ālāpa* or *anulapan* and *antarmārga* are alike and therefore this portion being common in different *Jātis* is called *Jātisādhāraṇa.* But there are other portions of these *Jātis* which are distinctly different. Taking into account the *samavāya,* or the collection of the ten characteristics namely *aṃśa, graha, nyāsa, apanyāsa* etc., the distinctive features of a given *Jāti* are clearly recognizable. As opposed to the *sādhāraṇa* portion, the *nyāsa* note and the *antāra* (the distinctive note combination of a *Jāti*) make up the distinctive portion.

Ṣaḍja and Madhyama Sādhāraṇa

67. स्वरसाधारणं द्विविधं द्वैग्रामिक्यं, कस्मात्
साधारणोऽत्र स्वरविशेषः इति कृत्वा
षड्जसाधारणमुच्यते। एवं मध्यमेऽपि।
अस्य तु प्रयोगसौक्ष्म्यात् कैशिकमिति
द्वितीयं नाम निष्पद्यते।

Svarasādhāraṇaṃ dvividhaṃ dvaigrāmikyaṃ, kasmāt sādhāraṇo'tra svara viśeṣaḥ iti kṛtvā ṣaḍjasādhāraṇamucyate. Evaṃ madhyame'pi. Asya tu prayogasaukṣmyāt kaiśikamiti dvitīyaṃ nāma niṣpadyate.

Trans: *Svarasādhāraṇaṃ* (*Sādhāraṇa* of the note), *dvividhaṃ* (is of two kinds), *dvaigrāmikyaṃ* (and occurs in two *Grāmas*), *kasmāt* (how so)? *Sādhāraṇa atra* (In this context *sādhāraṇa* means), *svara viśeṣaḥ* (a particular note), *iti kṛtvā* (and taking into account this particular note), *ṣaḍjasādhāraṇaṃ ucyate* (the result is called *ṣaḍjasādhāraṇa*).

Evaṃ (Similarly), *madhyame api* (there is *madhyama sādhāraṇa* in the *Madhyamagrāma*). *Asya tu* (To this kind of *sādhāraṇa*), *dvitīyaṃ nāma* (a second name), *kaiśikaṃ iti* (*kaiśika*), *sampadyate* (has been given), *prayoga saukṣmyāt* (on account of the fine variation in the position of the note).

SAÑJĪVANAM: Kākalī and *antara* are the two kinds of *svara sādhāraṇa* enunciated earlier. As distinct from them, now the *kaiśikī* is described. Unlike the *kākalī*, the *kaiśika* is not a fixed note but comes into being as a result of a fine change of pitch that occurs in a particular usage. When this variation occurs in the *Ṣaḍjagrāma*, the result is called *ṣaḍjasādhāraṇa*, and when it occurs in the *Madhyamagrāma*, it is called *madhyamasādhāraṇa*. This fine variation in the *Ṣaḍjagrāma* results by sharpening the *niṣāda*

very minutely, i.e., just by the breadth of a hair (*keśa*), to use a figure of speech. It also results in lowering the *ṣaḍja* by the same minute interval. The new *ṣaḍja*, which has yielded a *śruti* to *niṣāda* and another to *ṛṣabha* by moving a hair's breadth (i.e., a *kaiśikī śruti*) is called *ṣaḍjasādhāraṇa*.

Similarly, in the *Madhyamagrāma*, the *gāndhāra* is raised and the *madhyama* is lowered, each by one *kaiśiki śruti*, to make *madhyamasādhāraṇa*.

Modification of Notes

In *Gāndharva*, *kākalī* and *antara* notes are never made *aṃśas*. But in *rāgabhāṣās* they are made *aṃśas*. Not only *antara* and *kākalī* but also four, three, two and even one *śruti* notes are used in *rāgabhāṣās*. The seven pure notes, *utkṛṣṭa pañcama, anya dhaivata, kākalī niṣāda, antara gāndhāra, cyuta ṣaḍja, sādhāraṇa gāndhāra, cyuta madhyama* and *kaiśikī niṣāda* are the fifteen notes or note positions that may be used in *rāgabhāṣās*. Vṛddha Kāśyapa has recommended their employment not only in *rāgabhāṣās* but also in the *Jātis*.

Utkṛṣṭa pañcama or raised *pañcama* is not actually a new note, it is the same as *Madhyamagrāma pañcama* which acquires a *kaiśikī śruti* at the time of *madhyamasādhāraṇa*. Similarly, *anya dhaivata* is none other than the *madhyamagrāma* four-*śruti dhaivata*.

The *ṣaḍja* note in its original position is of four *śrutis*, but when preceded by *kākalī*, it is of two *śrutis*, at the time of *ṣaḍjasādhāraṇa* it is again of *two śrutis*, but of a different interval this time, as it has lost not its first two *śrutis*, but its first *śruti* to *niṣāda* and its last *śruti* to *ṛṣabha*.

As a pure note *ṛṣabha* is of three *śrutis*; in *ṣaḍjasādhāraṇa* it gains the *śruti* lost by *ṣaḍja*; when *gāndhāra* is made *aṃśa*, *ṛṣabha* is raised by a *kaiśikī śruti*, if used before *gāndhāra* to eliminate the two *śruti vivāda* or dissonance. This rule is accepted in the Bṛhaspati school.

About *gāndhāra*, sage Bharata has said in the chapter on '*alaṅkāra vidhi*' or the embellishment of notes while playing instruments (*Nāṭyaśāstra* 31 : 37), that *gāndhāra* has *āyata, madhya* and *mṛdu śrutis*. In other words, it can take three positions; one, when it is raised by a *kaiśikī śruti*; two, when it is in its natural unmodified place with its normal two *śrutis*; third, when it is lowered by one *śruti*. "*Śrutayoḥ yā dvitīyasya mṛdumadhyataḥ smṛtaḥ, āyatatvaṃ tu bhavennīce mṛdutvaṃ tu viparyaye, svasvare madhyatvaṃ*" (The *śrutis* of *dvitīya* or the second note i.e., *gāndhāra* [*madhyama* being the first note in the Vedic system of counting notes in a descending order] are *āyata, madhya* and *mṛdu*. *Āyata* occurs when *gāndhāra* is followed by *nīca* (*ṛṣabha*), and *mṛdu* occurs when *gāndhāra* is followed by *madhyama*.

When *gāndhāra* is followed by *gāndhāra*, in other words when it is repeated in usage, the *śruti* is *madhya*). This interpretation is offered by Abhinavagupta. *Gāndhāra*, thus takes four positions; lowered, natural, raised and *antara*.

Madhyama, normally, is a four-*śruti* note. If preceded by *antara gāndhāra* it becomes a two-*śruti* note; in the event of *madhyamasādhāraṇa* it is again a two-*śruti* note but with a different interval as the two *śrutis* lost are its first and last *śrutis*, both *kaiśikī*, to *gāndhāra* and *pañcama* respectively.

So is the natural *pañcama* a four-*śruti* note. Its first modification occurs when it changes into a three-*śruti* note in the *Madhyamagrāma* by losing its last *śruti*. In the event of *madhyamasādhāraṇa*, although unmoved, *pañcama* is called *utkṛṣṭa* or raised *pañcama*.

In its natural *Ṣaḍjagrāmic* position, *dhaivata* is a three-*śruti* note. If *niṣāda* is made *aṃśa, dhaivata* undergoes a raise of one *śruti* to eliminate the two-*śruti* dissonance or *vivāda*, as postulated in our Bṛhaspati school. For the last note *niṣāda*, which is a two-*śruti* note in its natural position, the modifications are like those of *gāndhāra*. It is raised and lowered when followed by *dhaivata* and *ṣaḍja* respectively. Lastly, there is a position of *niṣāda* called *kākalī*, as described earlier.

Thus, all notes undergo modification from their

natural positions, as a consequence of the way they are played or sung.

In all the above modifications, it may be noted that the interval of five *śrutis* between any two notes is always undesirable or '*aniṣṭa*'. For instance, *gāndhāra* when used after *ṣaḍja*, gets raised by a *śruti* to make the interval between *ṣaḍja* and *gāndhāra* a six-*śruti* interval. Similarly, *niṣāda* when used after *pañcama*, undergoes a raise. Nor is the eight-*śruti* interval desirable or *iṣṭa*. Thus, we find that when *pañcama* is used after *gāndhāra*, the *gāndhāra* undergoes a raise of one-*śruti* to make the *gāndhāra-pañcama* interval a seven-*śruti saṃvāda* or consonance.

Another modification is that of *gāndhāra* in the event of *ṛṣabha* as *aṃśa*. *Gāndhāra* gets lowered by one-*śruti* to become a single *śruti* note, to leave the position of two-*śruti vivāda* or dissonance. This single *śruti* is of '*mahatī*' interval. Same is the case with *niṣāda* when *dhaivata* is made *aṃśa*.

Whether an interval between two given notes is *iṣṭa* or *aniṣṭa* depends upon the notes and their positions on the scale. No given interval is *iṣṭa* or *aniṣṭa* in itself. In the *Mahābhārata* (*Anuśāsana Parva, Anugītaparva* portion, chapter 15) it is said, "*Ṣaḍjarṣabha gāndhāro madhyamaḥ pañcamastathā, iṣṭaścāniṣṭaśabdaśca saṃhataḥ pravibhāgavān, evaṃ daśavidho jñeyaḥ śabda ākāśasambhavaḥ*". (*Śabda* or sound, arising out of *ākāśa* (ether), is of the following ten kinds: *ṣaḍja,*

ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata and *niṣāda,* as well as *iṣṭa* or *aniṣṭa* (pleasant or unpleasant), and *saṃhata* (struck in consonance with another note). This is how sound is *pravibhāgavān,* that is divided into various categories (notes and the two *Grāmas*)".

Thus the basic seven notes undergo modification leaving their undesirable (*aniṣṭa*) i.e., five, eight or two *śruti* interval, positions to take up new but desirable (*iṣṭa*) positions dictated by the nature of their employment. Abhinavaupta says, "All the two-*śruti* notes can be made to have intervals of more than two śrutis by raising them; the four-*śruti* and the three-*śruti* notes can be reduced to *kākalī* and *antara* notes. Thus all notes undergo changes brought about by addition or subtraction in their *śrutis*". (*Nāṭyaśāstra,* 18:4 *Abhinavabhāratī*).

Vedaśrutiḥ pakvakapitthakalpaḥ
Kṛśapravātonmukhatāṃ prapannaḥ
Yatiśrutiḥ (yastriśrutiḥ) kampaivaiṣabhāti
Yoḥ dviśrutiḥ tu ubhayarāganiṣṭhaḥ.

(*Nāṭyaśāstra* 28:27)

"The *vedaśruti,* or the first note in *Sāmagāna,* is like the fully ripe *kapittha* ('*kaitha*' in Hindi) fruit, i.e., it is a four-*śruti* note. It is susceptible to the slightest wind (influence). The three-*śruti* note seems to vibrate, goes up and down in its position. The two-*śruti* note enters the regions of both preceding and succeeding notes".

The four-*śruti* note goes through maximum modification by giving place to *antara* and *kākalī* and to

ṣaḍjasādhāraṇa. The modifications of *ṛṣabha* and *dhaivata* have been described earlier and so of *gāndhāra* and *niṣāda.* 'Wind', should be taken to mean the manner of usage or the nature of note combination which necessitates modification in the position of a four-*śruti* note.

If by a special effort, a sound (note) is struck at a given point on a scale and then struck again in continuation of the earlier sound without any distance being created between the two places of striking, then the two sounds merge. But if between two consequtive notes or places of striking in a scale, space is created which is capable of being divided into two parts only, then it is a two-*śruti* note that may claim that interval. If the space is capable of being divided into three parts, then it is a three-*śruti* note that can fill the space interval. If four divisions can be made then the space is claimed by a four-*śruti* note. But if five divisions are made, no note is possible because this interval is too large. A five-*śruti* note cannot exit in nature. Needless to say that this is not a matter of dividing any space into two or three parts, but of making divisions that are musically pleasing.

While reciting the *Vedas,* the *śrotṛyas* produce *kampana* (shake) or a modification of the *svarita* which is a three-*śruti* note. Bharata Muni has mentioned the *kampana* of the three-*śruti* note in the chapter on '*svarālaṅkāra*'. The four-*śruti* note never changes into a five-*śruti* note, no matter what note is used before

or after it. While enunciating that notes are of three, two or four *śrutis* (i.e., like *ṛṣabha, gāndhāra* and *madhyama* respectively), Bharata Muni has indicated their normal positions on the scale and not their modified positions attained in *Jātis*. The normal position is also called '*pāramārthika*'. The seven notes enunciated are like the normal specimen of living things which are also found to exist in abnormal conditions, for instance, there is a normal dog, a dog with no tail, and a split tail dog. Similarly, all notes have their normal, abnormal and modified (*vikṛta*) positions.

In the event of *ṣaḍja* and *madhyama sādhāraṇa*, the *kaiśika* note has a special function. The note is named *kaiśika* for a number of reasons. It takes its name from *keśa* which implies adornment or refinement expressive of finer emotions. Also, it indicates the measure of an interval equivalent to the width of a hair. Derived from the root '*kaś*', (to pull) it also means a raised or a lowered note.

The *Ṣāḍjī* and *Gāndhārī Jātis* combine to make the *Ṣaḍjakaiśikī Jāti*. In this mixed form, there is a portion of *Madhyamagrāmic Gāndhārī* where *ṛṣabha* and *dhaivata* are four-*śruti* notes. Their employment is minimal (in *alpatva*) and so is that of *kākalī niṣāda* and *antara gāndhāra* in an alternative rendering. It has been said about *Ṣaḍjakaiśikī Jāti* that in it, "*ṛṣabha* and *dhaivata* should be used sparingly". As it has been classified as a *Ṣaḍjagrāma Jāti,* its *pañcama* is of four *śrutis*. Because of the occurance of *ṣaḍjasādhāraṇa*

there is the use of *kaiśika* note; hence the name, *Ṣaḍjakaiśikī*.

On the other hand the altogether different *Kaiśikī Jāti*, is classified under the *Madhyamagrāma*. In it, both *ṛṣabha* and *dhaivata*, are four-*śruti* notes and are classified under *Madhyamagrāma*. There *ṛṣabha* is used sparingly. Except for *Dhaivatī* and *Ārṣabhī*, all the *Jātis* may use *sādhāraṇa* notes.

In a different instance, even in *Ṣaḍjagrāma* where *pañcama* is four-*śruti*, the *kaiśika* usage can be employed for both *madhyama* and *ṣaḍja sādhāraṇa* as is clearly seen in the case of some *Grāma rāgas* such as *Kaiśika rāga* and *Bhinnakaiśika rāga*. Such examples were given the name of *Grāmasādhāraṇa* by Mataṅgācārya.

Bharat Muni has recommended that *antara gāndhāra* and *kākalī* should be used sparingly in all *Jātis*. For this reason he does not mention any *mūrcchanās* with *antara* and *kākalī* notes. But Vṛddha Kāśyapa sanctions their usage even as *aṃśa* notes, especially for the purpose of *rāgabhāṣās*. However, while prescribing the use of *Saindhavī* dialect, Bharata Muni mentions *mūrcchanās* with *antara* and *kākalī* notes in his chapter on *tāla*. Thus, it may be concluded that all notes undergo modification (*vikṛti*) when there is an addition or subtraction in their normal *śruti* intervals.. This change in the *śruti* intervals of a note is called *śrutisādhāraṇa* in the Bṛhaspati school.

Kākalī Niṣāda

68. कलत्वाच्च काकलीसंज्ञो भवति।

Kalatvācca kākalīsaṃjño bhavati.

Trans: *Kalatvāt ca* (On account of its brilliance or sharpness), *kākalī* (the *kākalī* note), *saṃjño bhavati* (is given this name).

SAÑJĪVANAM: Being sharper and more brilliant than the two-*śruti niṣāda*, this new note, higher by two *śrutis*, is called *kākalī niṣāda*.

69. विकृतत्वाच्चानंशः आप्तोपदेशात् च सप्तभ्यो नान्यो निषाद्वानेव।

Vikṛtatvāccānaṃśaḥ āptopadeśāt ca saptabhyo nānyo niṣādavāneva.

Trans: *Vikṛtatvāt* (Because of its being a modified note), *anaṃśaḥ ca* (and never being *aṃśa* or tonic), *āptopadeśāt* (according to ancient injunctions), *saptabhyoḥ* (out of the seven notes), *anyaḥ na* (this *kākalī*, is none other than), *niṣādavāneva* (the note *niṣāda* in a new position).

SAÑJĪVANAM: As the *kākalī* note is a modification of normal *niṣāda*, it cannot be a major note. It is never made the tonic in the *Jātis*. But in *rāgabhāṣas* it can

be the tonic, as was stated by Vṛddha Kāśyapa. The term *kākalī* is used for the raised *niṣāda* only and for no other modified note.

70. यथा षण्णां रसानामन्यतमः क्षारसंज्ञितस्तथा निषादः काकलीसंज्ञो गान्धारश्चान्तरसंज्ञो भवति।

Yathā ṣaṇṇāṃ rasānāmanyatamaḥ kṣārasaṃjñitastathā niṣādaḥ kākalīsaṃjño gāndhāraścāntarasaṃjño bhavati.

Trans: *Yathā* (Just as), *ṣaṇṇāṃ* (out of six), *rasānāṃ* (*rasas* or flavours), *anyatamaḥ* (only one out of all), *saṃjñitaḥ* (is called), *kṣāra* (salty), *tathā* (similarly), *niṣādaḥ* (*niṣāda* only), *saṃjño* (is called), *kākalī* (*kākalī*). *Ca* (And) *gāndhāraḥ* (*gāndhāra*), *saṃjño bhavati* (is named), *antara* (*antara*).

SAÑJĪVANAM: The text here clarifies that *kākalī* and *antara* are not new notes; that is, there is no addition to the seven notes, but only a modification of *niṣāda* and *gāndhāra* respectively. Just as out of the six flavours only one is salty, the other five being sweet, sour, bitter, pungent and hot, similarly, only *niṣāda*, out of the seven notes in modified to make *kākalī*. *Gāndhāra*, when modified, is given the name *antara* (interval), as it is located in the interval between *ṛṣabha* and *madhyama*.

Rule for Antara Svara

71. भवति चात्र,
अन्तरस्वरसंयोगो नित्यमारोहिसंश्रयः।
कार्यो ह्यल्पो विशेषेण नावरोही कदाचन॥
क्रियामाणोऽवरोही स्यादल्पो वा यदि वा बहुः।
जातिरागं श्रुतिं चैव नयते चान्तरस्वरः॥

Bhavati cātra,
Antarasvarasaṃyogo nityamārohisaṃśrayaḥ
Kāryo hyalpo viśeṣeṇa nāvarohī kadācana.
Kriyāmāṇo'varohī syādalpo vā yadi vā bahuḥ
Jātirāgaṃ śrutiṃ caiva nayate cāntarasvaraḥ.

Trans: *Bhavati ca atra* (Here, in *Gāndharva*), *antara svara saṃyogo* (employment of the *antara gāndhāra* note), *nityaṃ* (is always), *kāryo* (done), *hi viśeṣeṇa alpo* (sparingly and in a specific manner), *ārohisaṃśrayaḥ* (i.e., in the ascending note combinations), *na kadācana* (and never), *avarohī* (in descent combinations).

Yadi kriyāmāṇo (If employed), *avarohī syāt* (in descent), *alpo vā bahu vā* (whether sparingly or abundantly), *antara svaraḥ* (the *antara gāndhāra*), *nayate* (brings to an end), *jātirāgaṃ* (the spiritual benefits and the pleasure giving quality of the *Jātis*), *ca eva* (and also), *śrutiṃ* (the accuracy of the *śrutis*).

SAÑJĪVANAM: The *antara* should not be used in

a sequence of notes in a manner such as: *ma, ga, ri, ga, ma,* or such as: *ma, ga, ma*. It should be followed by the higher note in the relevant *mūrcchanā*. Similarly, *sa, ni, dha, ni, sa* or a sequence of *sa, ni, sa* should be used for employing *kākalī niṣāda*. In enunciating the rule for the employment of the *antara gāndhāra* note, the verse of the text also states by implication the rule for the use of *kākalī niṣāda*. If these notes are employed in the descent *tānas* or *mūrcchanās* they make the *Jātis* spiritually ineffective and reduce their ability to please the listeners.

The Jātis

72. जातीरिदानीं वक्ष्यामः।

Jātīridānīṃ vakṣyāmaḥ.

Trans: *Idānīṃ* (Now), *vakṣyāmaḥ* (I shall enunciate), *jātīḥ* (the *Jātis*).

SAÑJĪVANAM: Ācārya Abhinavagupta defines *Jātis* as those melodic scales which give rise to seven kinds of *rāgas* such as *śuddha, bhinna, gauḍa, kaiśika, sādhāraṇa, bhāṣā, vibhāṣā* and in this way provide listening pleasure along with enjoyment of *bhāva* (emotion) and *rasa*.

According to Mataṅga, "scales born out of the ten characteristics, such as *nyāsa, aṃśa, graha* etc., are

given the name of *Jātis*. Being a class by themselves they could also be called so, as is the case with *brāhamaṇas, kṣatriyas* etc., [the *jātis* of the Indian social order]".

A modern compilation of ancient quotations called *Bharata Kōśa* prepared by Pt. Ramkrishna Kavi, quotes Ācārya Abhinavagupta as saying that note combinations which have ten characteristics, and which are capable of conferring other-worldly benefits along with listening pleasure, are called *Jātis*.

73. जातयोऽष्टादशेत्येवं ब्रह्मणाभिहितं पुरा।
तास्वहं वर्तयिष्यामि ग्रहांशादिविभागतः॥

Jātayo'ṣṭādaśetyevaṃ brahmaṇābhihitaṃ purā
Tāsvahaṃ vartayiṣyāmi grahāṃśādi vibhāgataḥ.

Trans: *Aṣṭādaśa* (The eighteen), *jātayaḥ* (*Jātis*), *abhihitaṃ* (have been stated), *purā* (earlier), *brahmaṇā* (by Brahmā), *iti evaṃ* (thus).

Ahaṃ (I), *vartayiṣyāmi* (shall now throw light upon), *tāsu* (them), *vibhāgataḥ* (taking up their parts), *grahāṃśādi* (such as *graha* and *aṃśa* etc.).

SAÑJĪVANAM: The progenitor of the *Jātis* is none other than Brahmā, the Creator himself. It is to be noted that Bharata Muni is, so to speak, reiterating Brahmā's classification.

Jātis of Ṣaḍjagrāma

74. षाड्जी चैवार्षभी चैव धैवत्यथ निषादिनी।
षड्जोदीच्यवती चैव तथा वै षड्जकैशिकी॥
षड्जमध्या तथा चैव षड्जग्रामसमाश्रयाः॥

Ṣāḍjī caivārṣabhī caiva dhaivatyatha niṣādinī
Ṣaḍjodīcyavatī caiva tathā vai ṣaḍjakaiśikī.
Ṣaḍjamadhyā tathā caiva ṣaḍjagrāmasamāśryāḥ.

Trans: *Ṣāḍjī* (*Ṣāḍjī*), *ārṣabhī ca eva* (as well as *Ārṣabhī*), *dhaivatī ca eva* (and *Dhaivatī*), *atha niṣādinī* (along with *Niṣādinī*), *ṣaḍjodīcyavatī ca eva* (plus *Ṣaḍjodīcyavatī*), *tathā* (and), *vai* (certainly), *ṣaḍjakaiśikī tathā caiva* (and then *Ṣaḍjakaiśikī* also), *ṣaḍjamadhyā* (*Ṣaḍjamadhyā*), *ṣaḍjagrāmasamāsrayāḥ* (are classified under *Ṣaḍjagrāma*).

SAÑJĪVANAM: Clear in itself.

Jātis of Madhyamagrāma

75. अतः ऊर्ध्वं प्रवक्ष्यामि मध्यमग्रामसंश्रयाः।
गान्धारी मध्यमा चैव गान्धारोदीच्यवा तथा॥
पञ्चमी रक्तगान्धारी तथा गान्धारपञ्चमी।
मध्यमोदीच्यवा चैव नन्दयन्ती तथैव च॥
कार्मारवी च विज्ञेया तथान्ध्री कैशिकी मता॥

Ataḥ ūrdhvaṃ pravakṣyāmi madhyamagrāmasaṃśrayāḥ.

Gāndhārī madhyamā caiva gāndhārodīcyavā tathā.
Pañcamī raktagāndhārī tathā gāndhārapañcamī
Madhyamodīcyavā caiva nandayantī tathaiva ca
Kārmāravī ca vijñeyā tathāndhrī kaiśikī matā.

Trans: *Ataḥ ūrdhvaṃ* (Having enumerated the *Ṣaḍjagrāma Jātis* now), *pravakṣyāmi* (I will describe the others), *madhyamagrāmasaṃśrayāḥ* (classified under *Madhyamagrāma*), *gāndhārī madhyamā ca eva* (which are *Gāndhārī* and *Madhyamā*), *gāndhārodīcyavā tathā* (and *Gāndhārodīcyavā*).

Pañcamī raktagāndhārī (*Pañcamī* and *Raktagāndhārī*), *tathā gāndhārapañcamī* (as well as *Gāndhārapañcamī*). *Madhyamodīcyavā caiva nandayantī tathaiva ca* (In addition are *Madhyamodīcyavā, Nandayantī* and), *kārmāravī ca vijñeyā tathā āndhrī kaiśikī matā* (those known as *Kārmāravī, Āndhrī* and *Kaiśikī.*

SAÑJĪVANAM: These eleven *Jātis* belong to the *Madhyamagrāma.*

Jātis with Sādhāraṇa Notes

76. स्वरसाधारणगताः तिस्रो ज्ञेयास्तु जातयः।
मध्यमा षड्जमध्या च पञ्चमी चैव सूरिभिः॥
आसामंशास्तु विज्ञेयाः षड्जमध्यमपञ्चमाः।
यथास्वं दुर्बलतरव्यत्यासात्त्वत्र पञ्चमी॥

Svarasādhāraṇagatāḥ tisro jñeyāstu jātayaḥ
Madhyamā ṣaḍjamadhyā ca pañcamī caiva sūribhiḥ.
Āsāmaṃśāstu vijñeyā ṣaḍjamadhyapañcamāḥ
Yathāsvaṃ durbalataravyatyāsāttvatra pañcamī.

Trans: *Tisro* (Three), *jātayaḥ* (*Jātīs*), *tu jñyeyāḥ* (are known for), *svarsādhāraṇagaṭāḥ* (the occurrence of *svara sādhāraṇa*), *sūribhiḥ* (by the learned): *Madhyamā* (*Madhyamā*), *ṣaḍjamadhyā* (*Ṣaḍjamadhyā*), *ca eva* (and), *pañcamī* (*Pañcamī*).

Āsāṃ (Of these three *Jātis*), *ṣaḍjamadhyamapañcamāḥ* (*ṣaḍja, madhyama* and *pañcama*), *vijñeyāḥ* (are known to be), *aṃśāḥ* (the *aṃśa* notes at the time of *sādhāraṇa*).

Yathāsvaṃ (Individually, i.e., *gāndhāra* and *niṣāda* each give rise to *antara* and *kākalī* notes), *vyatyāsāt* (due to change i.e., enlargement into four *śruti* notes), *durbalataraṃ tu atra* (this usage of *gāndhāra* and *niṣāda* is however done sparingly in), *pañcamī* (*Pañcamī*).

SAÑJĪVANAM: Use of *antara* and *kākalī sādhāraṇa* is permitted in *Jātīs,* but only when *sa, ma,* and *pa* are *aṃśa,* not when other notes are so. For instance, in *Madhyamā, dha* also can be *aṃśa,* but in that case the *vyatyasta* use does not occur. Enlargement or change of *gāndhāra* and *niṣāda* is *vyatyāsa.* Similarly, in *Ṣaḍjamadhyamā* all notes may be *aṃśa,* but for

vyatyāsa, sa, ma and *pa* have to be so. In *Pañcamī*. *ṛṣabha* and *pañcama* can be *aṃśa. Vyatyāsa* is always done sparingly.

Svara Jātis

77. स्वरजातयः शुद्दा विकृताश्च। तत्र शुद्धाः षाड्जी, आर्षभी, धैवती, निषादिनी च षड्जग्रामे। गान्धारी, मध्यमा, पञ्चमीति मध्यमग्रामे। एताश्चान्यूनस्वराः स्वस्वरांशग्रहन्यासापन्यासाश्च।

Svarajātayaḥ śuddhā vikṛtāśca. Tatra śuddhāḥ ṣāḍjī, ārṣabhī, dhaivatī, niṣādinī ca ṣaḍjagrāme. Gāndhārī madhyamā, pañcamīti madhyamagrāme. Etāścānyūna svarāḥ svasvarāṃśagrahanyāsāpanyāsāśca.

Trans: *Svarajātayaḥ* (*Svara Jātis*), *suddhāḥ vikṛtāśca* (are pure and modified). *Tatra* (As regards), *śuddhāḥ* (the pure), *ṣaḍjagrāme* (in *Ṣaḍjagrāma*), *ṣāḍjī, ārṣabhī, dhaivati, niṣādinī ca* (are *Ṣādjī, Ārṣabhī, Dhaivatī* and *Niṣādinī*). *Madhyamagrāme* (In the *Madhyamagrāma*), *gāndhārī, madhyamā, pañcamī iti* (they are *Gāndhārī, Madhyamā* and *Pañcamī*). *Etāśca* (These *Jātis* are), *anyunasvarāḥ* (with no omission of notes, i.e., replete with seven notes), *svasvaḥ* (having their own demoninatory notes), *aṃśagrahanyāsāpanyāsāśca* (as *aṃśa, graha, nyāsa* and *apanyāsa*).

SAÑJĪVANAM: Svara Jātis are named after a particular note. These have their pure as well as modified or altered forms. Describing the pure form, it is said that the denominatory note, i.e., after which a *Jāti* takes its name, is the one that performs the function of *aṃśa, graha, nyāsa* and *apanyāsa* for that particular *Jāti.*

Vikṛta Forms of Svara Jātis

78. विकृता लक्ष्यन्ते। तेभ्यो अन्यतमेन द्वाभ्यां
बहुभिर्वा लक्षणैर्विक्रियामुपगता,
न्यासवर्जं विकृतसंज्ञा भवन्ति।

Vikṛtā lakṣyante. Tebhyo anayatamena dvābhyāṃ bahubhirvā lakṣṇairvikriyāmupagatā, nyāsavarjaṃ vikṛtasaṃjñā bhavanti.

Tans: *Lakṣyante* (We shall give the characteristics of), *vikṛtāḥ* (the *vikṛta* or modified forms of *svara Jātis*). *Tebhyoḥ* (Out of the ten characteristics of a *Jāti*), *nyāsavarjaṃ* (with the exception of *nyāsa*), *anayatamena* (when one), *dvābhyāṃ* (two), *bahubhirvā* (or more characteristics), *vikriyāmupagatā* (undergo modification or change), *bhavanti* (the *Jātis* are called), *vikṛtasaṃjñāh* (*vikṛta* or modified).

SAÑJĪVANAM: Every *Jāti* has ten characteristics

such as *aṃśa, graha, nyāsa, apanyāsa, ṣāḍava, auḍava, tāra, mandra, alpatva* and *bahutva*. Each *Jāti* has many modified or *vikṛta* forms.

These modifications come into shape when any one, two or more of the ten characteristics undergo modification. There is no modification or change in *nyāsa* under any circumstance. Thus, four modified or *vikṛta* forms of a *Jāti* are obtained by changing any one of the four characteristics such as *sampūrṇatva, graha, aṃśa*, or *apanyāsa*. Six *vikṛta* forms are obtained by changing two characteristics such as *sampūrṇatva-graha, sampūrṇatva-aṃśa, sampūrṇatva-apanyāsa, graha-aṃśa, graha-apanyāsa* and *aṃśa-apanyāsa*.

Alteration in three characteristics would obtain through following combinations. *Sampūrṇatvagraha-aṃśa, Ṣampūrṇatva-graha-apanyāsa, sampūrṇatva-aṃśa-apanyāsa*, and *graha-aṃśa-apanyāsa*. These result in four modifications.

Change of *graha-aṃśa-apanyāsa-sampūrṇatva* is one more modification. Thus the *Ṣāḍjī Jāti* will have fifteen modified forms. This *Jāti* has no *auḍava* or pentatonic form, whereas *Ārṣabhī* and the rest of the *Jātis* are capable of pentatonic forms as well. As a result, they will have eight more, i.e., in all twenty-three modifications for each of them. Thus, the total number of forms for modified *Jātis* comes to one hundred and fifty-three.

Rule for Nyāsa

79. न्यासविधावप्यासां मन्द्रो नियमः, विकृतास्वनियमः।

Nyāsavidhāvapyāsāṃ mandro niyamaḥ, vikṛtāsvaniyamaḥ.

Trans: *Asāṃ* (For these pure *Jātīs*), *nyāsavidhi* (the rule of *nyāsa*), *mandro niyamaḥ* (is to be essentially observed in *mandra sthāna*). *Vikṛtāsu* (In the modified *Jātīs*), *aniyamaḥ* (there is no such binding).

SAÑJĪVANAM: As in the case of pure *Jātis,* in the *vikṛta* ones, too, the denominatory note is *nyāsa.* But whereas in the pure *Jātis* the rule for *nyāsa* is observed in *mandra sthāna,* in the modified *Jātis* it may not be so observed in *mandra sthāna.*

Hybrid *Jātis*

80. तत्रैकादशसंसर्गजा विकृताः।
परस्परसंसर्गादेकादश निवर्तयन्ति।

Tatraikādaśa saṃsargajā vikṛtāḥ
Parasparasaṃsargādekādaśa nivartayanti.

Trans: *Tatra* (In the case of *Jātis*), *vikṛtāḥ* (some are called modified), *saṃsargajāḥ* (as they are of the

hybrid kind). *Paraspara* (Out of mutual), *saṃsargāt* (mixing of the denominatory *Jātis*), *ekādaśa* (eleven such *saṃsargājā* or hybrid *Jātis*), *nivartayanti* (are born).

SAÑJĪVANAM: Self-evident.

81. यथा,
शुद्धा विकृताश्चैव हि समवायाज्जातयस्तु जायन्ते।
पुनरेवाशुद्धकृता भवन्तयथेकादशान्यास्तु॥

Yathā,
Ṣuddhā vikṛtāścaiva hi samavāyājjātayastu jāyante
Punarevāśuddhakṛtā bhavantyathaikādaśānyāstu.

Trans: *Suddhā* (The pure), *vikṛtāḥ ca eva hi* (and along with them the modified), *jātayaḥ* (*Jātīs*), *jāyante* (are born), *samavāyāt* (as a result of the combinations of *śruti, svara, graha, aṃśa,* etc., made in a specific manner); *punaḥ eva* (and then), *anyāstu* (there are additional), *ekādaśa bhavanti* (eleven *Jātis*), *aśuddhakṛtā* (that are impure and hybrid).

SAÑJĪVANAM: The various characteristics of a melodic structure of a *Jāti* or a *rāga,* such as *aṃśa* (tonic), *śruti, graha, apanyāsa* etc., all put together, are known as 'collection' or *samavāya.* Each *Jāti* acquires its individual shape and quality from a particular *samavāya.* Also, it is the change in the constituent of

the *samavaya* that makes one given *Jāti* distinct from another, or one shape of a *Jāti* from another shape of the same *Jāti*. As the pure *Jātis* are unmixed, modifications in their *samavāya* result in varying *vikṛta* forms. The mixed or the hybrid *Jātis*, which are not mere modifications of the pure *Jātis*, but are new combinations, add to further variety in *Jāti* forms. It may be added that in the modified '*vikṛta*' *Jātis*, the denominatory note remains as *nyāsa*; in the hybrid or the mixed ('*saṃsargaja*') *Jātis* there may be more than one note as *nyāsa* and that note may not be essentially the demoninatory note.

82. तासां या निर्वृत्ताः स्वरेष्वथांशेषु जातिषु च जातिः।
तद्वक्ष्यामि यथावत् संक्षेपेण क्रमेणेह॥

Tāsāṃ yā nirvṛttāḥ svareṣvathāṃśeṣu jātiṣu ca jātiḥ.
Tadvakṣyāmi yathāvat saṃkṣepeṇa krameṇeha.

Trans: *Atha* (Now), *iha saṅkṣepeṇa* (in brief), *krameṇa* (and in the proper order), *yathāvat* (as it should be), *vakṣyāmi* (I shall tell), *yā ca jātiḥ* (about each *Jāti*), *nirvṛttāḥ* (that has been formed out of a combination made up of), *jātiṣu* (the other *Jātis*), *yeṣu svareṣu aṃśeṣu* (along with their denominatory *aṃśa* notes).

SAÑJĪVANAM: Clear in itself.

Constituents of Hybrid Jātis

83. षाड्जीमध्यमाभ्यां निर्वृत्ता षड्जमध्यमा।
षाड्जीगान्धारीभ्यां षड्जकैशिकी।
गान्धारीषड्जाधैवतीभिः षड्जोदीच्यवा।
षड्जागान्धारीमध्यमाधैवतीभिः गान्धारोदीच्यवा।
धैवती पञ्चमीमध्यमागान्धारीभिर्मध्यमोदीच्यवा।
गान्धारी मध्यमापञ्चमीनिषादवतीभी रक्तगान्धारी।
गान्धार्य्यार्षभीभ्यामान्ध्री।
पञ्चम्यार्षभीगान्धारीभिर्नन्दयन्ती।
निषादवत्यार्षभीपञ्चमीभिः कार्मारवी।
पञ्चमीगान्धारीभ्यां गान्धारपञ्चमी,
धैवत्यार्षभीवर्जाभिः कैशिकी।

Ṣāḍjīmadhyamābhyāṃ nirvṛttā ṣaḍjamadhyamā.
Ṣāḍjīgāndhārībhyāṃ ṣaḍjakaiśikī.
Gāndhārīṣaḍjādhaivatībhiḥ ṣaḍjodīcyavā.
Ṣaḍjāgāndhārīmadhyamādhaivatībhiḥ gāndhārodīcyavā.
Dhaivatīpañcamīmadhyamāgāndhārībhirmadhyamodīcyavā.
Gāndhārīmadhyamāpañcamīniṣādavatībhī rakta-gāndhārī.
Gāndhāryārṣabhībhyāmāndhrī.
Pañcamyārṣabhīgāndhārībhirnandayantī
Niṣādavatyārṣabhīpañcamībhiḥ kārmāravī.
Pañcamīgāndhārībhyāṃ gāndhārapañcamī,
Dhaivatyārṣabhīvarjābhiḥ kaiśikī.

Trans: *Ṣāḍjīmadhyamābhyaṃ* (*Ṣāḍjī* and *Madhyamā* combine), *nirvṛttā* (to make), *saḍjamadhyamā* (*Ṣaḍjamadhyamā Jāti*).

Ṣāḍjīgāndhārībhyāṃ (*Ṣāḍjī* plus *Gāndhārī* make), *ṣaḍjakaiśikī* (*Ṣaḍjakaiśikī*).

Gāndhārīṣaḍjādhaivatībhiḥ ṣaḍjodīcyavā. (*Gāndhārī, Ṣāḍjī* and *Dhaivatī* mix to form *Ṣaḍjodīcyavā*).

Ṣadjāgāndhārīmadhyamādhaivatībhiḥ (*Ṣāḍjī, Gāndhārī, Madhyamā* and *Dhaivatī* combine to form), *gāndhārodīcyavā* (*Gāndhārodīcyavā*).

Dhaivatīpañcamīmadhyamāgāndhārībhirmadhyamodīcyavā (*Dhaivatī, Pañcamī, Madhyamā,* and *Gāndhārī* combine to make *Madhyamōdīcyavā*).

Gāndhārīmadhyamāpañcamīniṣādavatībhiḥ raktagāndhārī (*Gāndhārī, Madhyamā, Pañcamī* and *Niṣādavatī* make *Raktagāndhārī*).

Gāndhāryārṣabhībhyāmāndhrī (*Gāndhārī* and *Ārṣabhī* make *Āndhrī*).

Pañcamyārṣabhīgāndhārībhirnandayantī (*Pañcamī, Ārṣabhī* and *Gāndhārī* make *Nandayantī*).

Niṣādavatyārṣabhīpañcamībhiḥ kārmāravī (*Niṣādavatī, Ārṣabhī* and *Pañcamī* make *Kārmāravī*).

Pañcamīgāndhārībhyāṃ gāndhārapañcamī (*Pañcamī* and *Gāndhārī* combine to make *Gāndhārapañcamī*).

Dhaivatyārṣabhīvarjābhiḥ kaiśikī (The *Jātis* except for *Dhaivatī* and *Ārṣabhī,* i.e., *Ṣāḍjī, Gāndhārī, Madhyamā, Pañcamī* and *Naiṣādinī,* combine to make *Kaiśikī*).

SAÑJĪVANAM: Clear in itself.

84. परस्परविनिष्पन्ना ज्ञेया ह्येवं तु जातयः।
पृथक्लक्षणसंयुक्ता द्वैग्रामिक्यः स्वराश्रयाः॥
चतस्रो जातयो नित्यं ज्ञेयाः सप्तस्वरा बुधैः।
चतस्रः षट्स्वरा ज्ञेयाः स्मृताः पञ्चस्वरादश॥

Parasparaviniṣpannā jñeyā hyevaṃ tu jātayaḥ
Pṛthaklakṣaṇasaṃyuktā dvaigrāmikyaḥ svarāśrayāḥ.
Catasro jātayo nityaṃ jñeyāḥ saptasvarā budhaiḥ
Catasraḥ ṣaṭsvarā jñeyāḥ smṛtāḥ pañcasvarā daśa.

Trans: *Evaṃ tu* (Thus), *dvaigrāmikyaḥ* (in the two *Grāmās*, the seven *Jātis*), *hi svarāśrayāḥ* (named after their denominatory notes), *jñeyāḥ* (are known as), *jātayaḥ* (hybrid *Jātis*), *paraspara viniṣpannā* (where they combine with each other) *pṛthaklakṣaṇasaṃyuktā* (and acquire new characteristics).

Budhaiḥ (For the wise), *catasraḥ jātayaḥ* (four *Jātis*), *jñeyāḥ* (are known to), *nityaṃ saptasvārāḥ* (contain seven notes). *Catasraḥ* (Other four), *saptasvarāḥ* (contain seven notes), *daśa* (the remaining ten), *smṛtāḥ* (are known to), *pañcasvarāḥ* (have five notes each).

SAÑJĪVANAM: In the names of *Ṣaḍjamadhyamā*, *Ṣaḍjakaiśikī* and *Ṣaḍjodīcyavā*, the insertion of the word *ṣaḍja* indicates that these *Jātīs* belong to the *Ṣaḍjagrāma*. The remaining hybrid *Jātis* belong to the *Madhyamagrāma*. In the hybrids, the *graha* and other notes are taken from the two *Grāmas* and are so mixed as to make new forms; however, such mixing is not

considered to be a case of *Grāmasādhāraṇa* or *Grāma* combination. All the same, *kaiśika* usage, which is a case of *Grāmasādhāraṇa* in itself, is employed frequently in these hybrid *Jātis*. It is to be remembered that the denominatory *Jātis* combine to make the hybrid *Jātis*.

Number of Notes in Hybrid Jātis

85. मध्यमोदीच्यवा चैव तथा वै षड्जकैशिकी।
कार्म्मारवी च सम्पूर्णा तथा गान्धारपञ्चमी॥

Madhyamodīcyavā caiva tathā vai ṣaḍjakaiśikī
Kārmāravī ca sampūrṇā tathā gāndhārapañcamī.

Trans: *Madhyamodīcyavā caiva tathā vai ṣaḍjakaiśikī, kārmāravī ca gāndhārapañcamī tathā* (*Madhyamodīcyavā* and *Ṣaḍjakaiśikī* and similarly *Kārmāravī* and *Gāndhārapañcamī Jātīs*), *sampūrṇāḥ* (contain all the seven notes, i.e., they do not have pentatonic or hexatonic forms).

SAÑJĪVANAM: Self-evident.

86. षाड्ज्यान्ध्री नन्दयन्ती च गान्धारोदीच्यवा तथा।
चतस्रः षट्स्वरा ह्येताः ज्ञेयाः पञ्चस्वरा दश॥

Ṣāḍjyāndhrī nandayantī ca gāndhārodīcyavā tathā
Catasraḥ ṣaṭsvarā hyetāḥ jñeyāḥ pañcasvarā daśa.

Trans: *Ṣaṭsvarāḥ hyetāḥ* (The *Jātīs* containing six notes only are), *catasraḥ* (four), *ṣāḍjī* (*Ṣāḍjī*), *āndhrī* (*Āndhrī*), *nandayantī* (*Nandayantī*), *ca* (and) *gāndhārodīcyavā* (*Gāndhārodīcyavā*). *Daśa* (Ten others), *jñeyāḥ* (are known to be), *pañcasvarāḥ* (pentatonic or containing five notes).

SAÑJĪVANAM: Self-evident.

Grāma Classification for Hybrid Jātīs

87. नैषादी चार्षभी चैव धैवती षड्जमध्यमा।
षड्जोदीच्यवती चैव पञ्चषड्जाश्रिता मताः॥

Naiṣādī cārṣabhī caiva dhaivatī ṣaḍjamadhyamā
Ṣaḍjodīcyavatī caiva pañcaṣaḍjāśritā matāḥ.

Trans: *Naiṣādī cārṣabhī caiva dhaivatī ṣaḍjamadhyamā sāḍjodīcyavatī caiva* (*Naiṣādī, Ārṣabhī, Dhaivatī, Ṣaḍjodīcyavatī* and *Ṣaḍjamadhyamā*), *pañca* (these five), *ṣaḍjāśritā matāḥ* (are known as belonging to *Ṣaḍjagrāma*, and are also pentatonic, as mentioned above).

SAÑJĪVANAM: These *Jātis* have hexatonic and septatonic forms as well.

88. गान्धारी रक्तगान्धारी मध्यमा पञ्चमी तथा।
कैशिकी चैव पञ्चैता मध्यमग्रामसंश्रिताः॥

Gāndhārī raktagāndhārī madhyamā pañcamī tathā
Kaiśikī caiva pañcaitā madhyamagrāmasaṃśritāḥ.

Trans: *Gāndhārī raktagāndhārī madhyamā pañcamī tathā kaiśikī* (*Gāndhārī, Raktagāndhārī, Madhyamā, Pañcamī* and *Kaiśikī*), *pañcaitāḥ* (these five *Jātis*), *madhyamagrāmasaṃśritāḥ* (are classified under *Madhyamagrāma*).

SAÑJĪVANAM: As indicated in *śloka* 86 these *Jātis* are pentatonic but they have hexatonic and heptatonic forms as well.

89. यास्ताः सप्तस्वरा ज्ञेया याश्चैताः षट्स्वराः स्मृताः।
कदाचित् षाडवीभूताः कदाचित् चौडुवे मताः॥

Yāstāḥ saptasvarā jñeyā yāścaitāḥ ṣaṭsvarāḥ smṛtāḥ
Kadācit ṣāḍavībhūtāḥ kadācit cauḍuve matāḥ.

Trans: *Yāstāḥ* (Those *Jātīs*), *jñyeyāḥ* (which are known to), *saptasvarāḥ* (*sampūrṇā* i.e., contain all seven notes), *yāścaitāḥ* (and those), *smṛtāḥ* (that are known to be), *ṣaṭsvarāḥ* (hexatonic), *kadācit* (are at times used as), *ṣāḍavībhūtāḥ* (hexatonic), *kadācit* (or are at times), *matāḥ* (used as), *cauḍuve* (pentatonic).

SAÑJĪVANAM: Clear in itself.

90. षड्जग्रामे तु सम्पूर्णा विज्ञेया षड्जकैशिकी।
षट्स्वरा चैव विज्ञेया षाड्जी गान्धारयोगतः॥

Ṣaḍjagrāme tu sampūrṇā vijñeyā ṣaḍjakaiśikī
Ṣaṭsvarā caiva vijñeyā ṣāḍjī gāndhārayogataḥ.

Trans: *Ṣaḍjagrāme* (In the *Ṣaḍjagrāma*), *ṣaḍja-kaiśikī* (*Ṣaḍja'kaiśikī Jātī*), *tu vijñeyā* (is known to), *sampūrṇā* (have seven notes). *Caiva* (And), *ṣāḍjī* (*Ṣaḍjī*), *ṣaṭsvarā* (which is usually hexatonic), *vijñeyā* (is known to), *sampūrṇā* (acquire seven notes), *gāndhāra yogatāḥ* (when *gāndhāra* is used, in its *mūrcchanā* as *aṃśa*).

SAÑJĪVANAM: Ṣāḍjī with the omission of *niṣāda* is hexatonic. But if in this hexatonic form, *gāndhāra* is made *aṃśa*, i.e., the key note, *niṣāda* as *saṃvādī* to *gāndhāra* cannot be omitted.

Omission of the *saṃvādī* to the *aṃśa* note is forbidden. Therefore, in the above situation *Ṣāḍjī* is *sampūrṇa*.

91. सम्पूर्णा मध्यमग्रामे ज्ञेया कार्मारवी तथा।
गान्धारपञ्चमी चैव मध्यमोदीच्यवा तथा॥

Sampūrṇā madhyamagrāme jñeyā kārmāravī tathā
Gāndhārapañcamī caiva madhyamodīcyavā tathā.

Trans: *Madhyamagrāme* (In the *Madhyama-*

grāma), *kārmāravī tathā gāndhārapañcamī caiva madhyamodīcyavā tathā (Kārmāravī, Gāndhārapañcamī* and *Madhyamodīcyavā), sampūrṇā jñeyāḥ* (are always heptatonic).

SAÑJĪVANAM: Clear in itself.

92. पुनश्च षट्स्वरा ज्ञेया गान्धारोदीच्यवा बुधैः।
आन्ध्री च नन्दयन्ती च मध्यमग्रामसम्भवाः॥

Punaśca ṣaṭsvarā jñeyā gāndhārodīcyavā budhaiḥ
Āndhrī ca nandayantī ca madhyamagrāmasambhavāḥ.

Trans: *Punaśca* (Futhermore), *madhyamagrāmasambhavāḥ* (in the *Madhyamagrāma*), *gāndhārodīcyavā, āndhrī ca nandayantī ca (Gāndhārodīcyavā, Āndhrī,* and *Nandayantī), jñeyāḥ* (are used), *budhaiḥ* (by the wise) *ṣaṭsvarāḥ* (hexatonically).

SAÑJĪVANAM: They have *auḍava* and *sampūrṇa* forms as well.

93. एवमेता बुधैर्ज्ञेया द्वैग्रामिक्योपि जातयः।
अत ऊर्ध्वं प्रवक्ष्यामि तासामंशविकल्पनम्॥

Evametā budhairjñeyā dvaigrāmikoyopī jātayaḥ
Ata ūrdhvaṃ pravakṣyāmi tāsāmaṃśavikalpanam.

Trans: *Dvaigrāmikyopi* (In the two *Grāmas), jātayaḥ* (the *Jātīs), jñeyā* (have been used), *budhaiḥ* (by

the learned), *evametā* (in the manner, mentioned above). *Ataḥ ūrdhvaṃ* (Henceforth), *pravakṣyāmi* (I shall state), *tāsāṃ* (their), *aṃśavikalpanam* (rules relating to the choice of *aṃśa* notes).

SAÑJĪVANAM: Self-evident.

Aṃśa Notes for Jātis

94. षट्स्वराः सप्तमे ह्यंशे नेष्यते षड्जमध्यमा।
संवादि लोपाद्गान्धारे तद्वदेव हि नेषयते॥

Ṣatsavarāḥ saptame hyaṃśe neṣyate ṣaḍjamadhyamā
Saṃvādi lopādgāndhāre tadvadeva hi neṣyate.

Trans: *Ṣaḍjamadhyamā* (*Ṣaḍjamadhyamā*), *neṣyete* (is not supposed to be), *ṣạtsvarā* (hexatonic), *saptame hyaṃśe* (while it has *niṣāda* as *aṃśa* or tonic). *Tadvat* (Similarly), *evahi* (in the same way), *gāndhāre* (while *gāndhāra* is tonic), *neṣyate* (it is undesirable that the *Jāti* should be made hexatonic), *saṃvādi lopāt* (by the omission of the *saṃvādī* note).

SAÑJĪVANAM: All seven notes can be *aṃśa* for *Ṣaḍjamadhyamā*. If the *Jāti* is to be made hexatonic, *niṣāda* is omitted. If it is to be used pentatonically then both *gāndhāra* and *niṣāda* are omitted. But if either of these notes is made tonic the *Jāti* must remain *sampūrṇa* or heptatonic.

95. गान्धारीरक्तगान्धारीकैशिकीनां तु पञ्चमम्
षड्जायाः चैव गान्धारमनंशं विद्धि षाडवे॥

Gāndhārīraktagāndhārīkaiśikīnāṃ tu pañcamam
Ṣaḍjāyāḥ caiva gāndhāramanaṃśaṃ viddhi ṣāḍave.

Trans: *Ṣaḍjāyāḥ* (In *Ṣāḍjī Jātī*), *ṣāḍave* (when used hexatonically), *gāndhāraṃ* (*gāndhāra*), *viddhi* (is known to be), *anaṃśaṃ* (a non-*aṃśa* note [if made *aṃśa* the *Jāti* cannot be hexatonic], *caiva* (and similarly), *hi pañcamam* (*pañcama* [is non-tonic and anti-hexatonic]), *gāndhārīraktāgāndhārīkaiśikīnāṃ tu* (in the case of *Gāndhārī, Raktagāndhārī* and *Kaiśikī Jātis*).

SAÑJĪVANAM: When *Gāndhārī, Raktagāndhārī* and *Kaiśikī* are made hexatonic, the note omitted is *ṛṣabha*. All these three *Jātīs* are *Madhyamagrāmic*. In case *pañcama* is made *aṃśa*, its *saṃvādī* note *ṛṣabha* is not allowed to be be omitted and, therefore, in that case, the *Jāti* cannot have a hexatonic form.

96. षाडवं धैवते नास्ति षड्जोदीच्यामथांशके।

Ṣāḍavaṃ dhaivate nāsti ṣaḍjodīcyāmathāṃśake.

Trans: *Atha ṣaḍjodīcyāṃ* (In *Ṣaḍjodīcyā*), *dhaivate aṃśake* (when *dhaivata* is *aṃśa*), *nāsti* (there is no), *ṣāḍavaṃ* (hexatonic form).

SAÑJĪVANAM: The *Jātī* is made hexatonic by

omitting *ṛṣabha*. In case *dhaivata* is made *aṃśa*, the consonant *ṛṣabha* cannot be omitted, and thus all the seven notes must be employed.

97. संवाद्यलोपात् सप्तैताः षाट्स्वर्येण विवर्जिताः।

Saṃvādyalopāt saptaitāḥ ṣāṭsvaryeṇa vivarjitāḥ.

Trans: *Aitāḥ sapta* (The seven above mentioned *Jātis*), *vivarjitāḥ* (are forbidden), *ṣāṭsvaryeṇa* (from having hexatonic forms), *saṃvādī alopāt* (as in them the *saṃvādī* note is not to be omitted).

SAÑJĪVANAM: In the above *ślokas*, only those *aṃśas* have been enumerated which prevent the *Jātis* from being hexatonic. If some other notes are made *aṃśas* these *Jātis* can be made hexatonic.

98. गान्धारीरक्तगान्धार्योः षड्जमध्यमपञ्चमाः।
सप्तमश्चैव विज्ञेयो येषु नौडुवितं भवेत्॥

Gāndhārīraktagāndhāryoḥ ṣaḍjamadhyamapañcamāḥ
Saptamaścaiva vijñeyo yeṣu nauḍuvitaṃ bhavet.

Trans: *Gāndhārīraktagāndhāryoḥ* (In *Gāndhārī* and *Raktagāndhārī*), *ṣaḍjamadhyamapañcamāḥ saptamaścaiva* (*ṣaḍja, madhyama, pañcama* and *niṣāda*), *vijñeyo* (are recognized as notes), *yeṣu* (which, if made *aṃśa*), *na bhavet auḍuvitaṃ* (do not allow pentatonic usage).

SAÑJĪVANAM: Although there seems to be no explanation for these notes as being preventive of pentatonic usage, the rule should be followed as it has been laid down by Bharata Muni.

99. द्वौ षड्जमध्यमांशौ तु गान्धारोऽथ निषादवान्।
ऋषभश्चैव पञ्चम्यां कैशिक्यां चैव धैवतः।
एवं द्वादशैवेह वर्ज्याः पञ्चस्वराः सदा॥

Dvau ṣaḍjamadhyamāṃśau tu gāndhāro'atha niṣādavān
Ṛṣabhaścaiva pañcamyāṃ kaiśikyāṃ caiva dhaivataḥ
Evaṃ dvādaśaiveha varjyāḥ pañcasvarāḥ sadā.

Trans: *Dvau aṃśau* (The two *aṃśa* notes), *tu atha* (that is), *gāndhāro atha niṣādavān (gāndhāra* and *niṣāda), ṣaḍjamadhyamā* (when used in the *Ṣaḍja-madhyamā Jāti); ṛṣabhaścaiva* (and *ṛṣabha), pañcamyām* (in *Pañcamī); dhaivataḥ caiva (dhaivata), kaiśikyāṃ* (in *Kaiśikī); sadā* (are always), *varjyāḥ* (preventive of), *pañcasvarāḥ* (the pentatonic usage). *Evaṃ* (Thus), *iha eva* (as mentioned here), *dvādaśa* (there are twelve, *aṃśa* notes, that prevent pentatonic usage).

SAÑJĪVANAM: Clear in itself.

100. तास्वनौडुविता नित्यं कर्तव्या हि स्वराश्रयाः।

Tāsvanauḍuvitā nityaṃ kartavyā hi svarāśarayāḥ.

Trans: *Svarāśrayāḥ* (Depending upon the notes,

[mentioned above as *aṃśa*]), *tāḥ* (those [*Jātis* as specified above]), *nityaṃ kartavyā* (are always to be used), *anauḍuvitā* (without pentatonic employment).

SAÑJĪVANAM: For all the eighteen *Jātis* the total number of *aṃśa* notes used in all three (septatonic, hexatonic and pentatonic) forms of the *Jātis* may be calculated as follows:

Let us first count the total number of *aṃśa* notes in all the eighteen *Jātis*. A look at the chart in Appendix II, will help in clarifying the counting. Three *Jātis* have only one *aṃśa* note each; three have two *aṃśa* notes each; three have three each; again three have four each; four *Jātis* have five *aṃśa* notes each and there is one *Jāti* which has six *aṃśa* notes. Lastly there is one which has seven *aṃśas*. Thus the total number of *aṃśa* notes in all the eighteen *Jātis* comes to sixty-three.

In the septatonic usage of eighteen *Jātis* the number of *aṃśa* notes will remain sixty-three, as all the eighteen *Jātis* have septatonic forms.

For counting the *aṃśa* notes when the *Jātis* are used hexatonically, the calculation should be made thus: first of all, four *Jātis* should be excluded from the list of hexatonic usage, as these, namely *Ṣaḍjakaiśikī, Madhyamodīcyavā, Kārmāravī* and *Gāndhārapañcamī*, are always septatonic. Thus their nine *aṃśa* notes (*sa, ga, pa*), (*pa*), (*ri, pa, dha, ni*), and (*pa*) should be deducted from the total of 63 *aṃśa* notes. Further, we should also deduct seven other *aṃśa* notes

which, as mentioned in verses 94, 95 and 96, do not allow any hexatonic usage. Thus, the number of *aṃśa* notes that can be employed hexatonically in all *Jātis* is (63-9-7=47) forty-seven.

For pentatonic usage, seventeen more *aṃśa* notes are to be deducted from 47. Verses 98 and 99 mention twelve notes that do not allow pentatonic usage; besides there are five more notes that are preventive of pentatonic usage. The pentatonic usage leaves us with thirty *aṃśa* notes. This figure is also mentioned in verse 112.

In this way the total number of *aṃśa* notes for all kinds of usage comes to (63+47+30+7) one hundred and forty-seven. It is 63 for septatonic, 47 for hexatonic, 30 for pentatonic and 7 for denominatory *Jātis*. As a result of these *aṃśa* notes the *Jātīs* are classified into two *Grāmas*. The sage Bharata says in the eighteenth chapter of the *Nāṭyaśāstra*, "The usage of notes is classified into *Grāmas* by analysing the *Jātis* and the *śrutis*". (*Jātibhiḥ śrutibhiścaiva svarāḥ grāmatvamāgatāḥ*).

No Omission of Madhyama

101. सर्वस्वाराणां नाशस्तु विहितस्त्वथ जातिषु।
न मध्यमस्य नाशस्तु कर्तव्यो हि कदाचन।
सर्वस्वाराणां प्रवरो ह्यनाशी मध्यमः स्मृतः।
गान्धर्वकल्पे विहितः सामस्वापि च मध्यमः॥

Sarvasvarāṇāṃ nāśastu vihitastvatha jātiṣu
Na madhyamasya nāśastu kartavyo hi kadācana.
Sarvasvarāṇāṃ pravaro hyanāśī madhyamaḥ smṛtaḥ
Gāndhārvakalpe vihitaḥ sāmasvāpi ca madhyamaḥ.

Trans: *Atha* (Now), *jātiṣu* (in the *Jāti* usage), *nāśastu* (the omission), *sarvasvaṛāṇāṃ* (of all the notes), *vihitaḥ* (is allowed). *Madhyamasya tu* (But of *madhyama*), *nāśaḥ* (the omission), *na kadācana* (is never), *hi kartavyo* (to be practised).

Madhyamaḥ smṛtaḥ (The *madhyama* note is known as), *hi anāsī* (ever present), *pravaro* (and the most notable), *sarvasvarāṇāṃ* (among all the notes). *Ca* (Moreover), *madhyamaḥ (madhyama), vihitaḥ* (has this status), *gāndharvakalpe* (in *Gāndharva* and *grāmarāgās*), *api sāmasu* (and in the recitation of *Sāma Veda*).

SAÑJĪVANAM: In the *Jātīs*, for the purpose of hexatonic and pentatonic usage all the notes are eligible for omission but not *madhyama*. It is located in the middle of the septette and is the focal point among all the notes. It is, therefore, regarded as the most eminent of all notes. For the sake of greater variety, the *Jātīs* were evolved into *grāmarāgas*, but in them also *madhyama* was ever present. The special mention of "*gāndharvakalpa*", which is used as another word for the *grāmarāgas*, implies that the omission of *madhyama* is permissible in other forms such as *deśī rāgas* but not in *Gāndharva* or *grāmarāgas*. Such was

the view of Ācārya Abhinavagupta.

The first note or the *udātta* in *Sāma Vedic* recitation is also *madhyama*. In a way, it can be regarded as the key note of this scale, too.

Ten Characteristics of a Jāti

102. दशकं जातिलक्षणं—
ग्रहांशौ तारमन्द्रौ च न्यासोऽपन्यास एव च।
अल्पत्वं च बहुत्वं च षाडवौडुविते तथा॥

Daśakaṃ jātilakṣaṇaṃ.
Grahāṃśau tāramandrau ca nyāso'panyāsa eva ca
Alpatvaṃ ca bahutvaṃ ca ṣaḍavauḍuvite tathā.

Trans: *Jātilakṣaṇaṃ daśakaṃ* (The ten characteristics of a *Jāti*), *grahāṃśau* (are *graha* and *aṃśa*), *tāramandrau* (*tāra* and *mandra*), *ca eva* (also), *nyāso'panyāsa (nyāsa* and *apanyāsa), alpatvaṃ (alpatva* or sparing use), *bahutvaṃ ca (bahutva* or abundant use), *tathā* (and) *ṣāḍavauduvite (ṣāḍava,* hexatonic usage and *auḍuvita* or pentatonic usage).

SAÑJĪVANAM: The above mentioned are the ten characteristics of a *Jāti*. But what is a *Jāti*. It may be defined as a particular assembly of notes which results in sweetness and which confers an unseen benefit upon listeners and performers. Its special characteristics are classified into ten i.e., *aṃśa, graha, nyāsa, apanyāsa, tāra, mandra, ṣāḍava, auḍava, alpatva* and

bahutva. Usually *aṃśa* is also the *graha. Tāra* and *mandra sthānas* (the lower and upper gamut registers) are mutually related as far as the pitch is concerned. *Ṣāḍava* (hexatonic usage) and *auḍava* (pentatonic usage) are two characteristics that are not to be used all the time. They are optional and are to be used within the prescribed rules.

The employment of *aṃśa, graha* and *apanyāsa* is meant to convey sentiments or *bhāvas.* Specific notes, when used as *aṃśa* and *apanyāsa* are supposed to express specific sentiments. A prescribed correspondence between the notes and the sentiments (*rasa* or *bhāvas*) is defined in detail in the twenty-ninth chapter of the *Nāṭyaśāstra.* The function of *aṃśa* is to express the *sthāyī bhāvas* or the dominant sentiments, and the function of *apanyāsa* and *nyāsa* notes is to express the subsidiary sentiments or the *sañcārī bhāvas.* For a total absorption of music, arousal of both the dominant and the subsidiary sentiments is essential. *Aṃśa* and its *saṃvādī* (constant) note are meant to convey the dominant (*sthāyī*) sentiment. The *paryāṃśas,* that is, other notes that serve as potential *aṃśas,* fulfil this function by assisting the *aṃśa* and amplifying its sentiment. At the time of playing a *Jāti,* such notes are plucked upon repeatedly. This repeated use or abundance is called *bahutva.* Notes supposedly expressive of subsidiary sentiments (*sañcārī* or *vyabhicārī bhāvas*) are used sparingly. Such a usage is called *alpatva.*

If a *Jāti* is sung or played in the middle register only, it becomes monotonous and unexpressive of emotional variety. Therefore, the upper and lower registers, i.e., the *tāra* and *mandra sthānas* need to be employed for unfolding the *sthāyī* and the *vyabhicārī bhāvas* fully.

Definition of Aṃśa Note

103. तत्रांशो नाम—
यस्मिन् भवति रागश्च यस्माच्चैव प्रवर्तते।
नेता च तारमन्द्राणां योऽत्यर्थमुपलभ्यते॥
ग्रहापन्यासविन्याससन्याससन्यासगोचरः।
अनुवृत्तश्च यश्चेह सोंऽशः स्याद् दशलक्षणः॥

Tatrāṃśo nāma.
Yasmin bhavati rāgaśca yasmāccaiva pravartate
Netā ca tāramandrāṇāṃ yo'tyarthamupalabhyate.
Grahāpanyāsavinyāsasanyāsanyāsagocaraḥ
Anuvṛttaśca yaśceha so'ṃśaḥ syād daśalakṣaṇaḥ.

Trans: *Tatra* (There, in *Gāndharva), aṃśaḥ* (the *aṃśa), nāma* (is named, defined, as): *Yasmin* (In which, i.e., the note by the constant sounding of which), *rāgaśca bhavati* (the *rāga* occurs, i.e., a sweet attraction to the sound occurs), *yasmāt ca eva pravartate* (and the note on the basis of which the *rāga* expands itself), *neta ca tāramandrāṇāṃ* (the note that decides the range of *tāra* and *mandra* usage), *yaḥ*

atyarthamupalabhyate (the note which acquires a great force, i.e., which is sounded abundantly on all instruments and is the key note for them).

Grahāpanyāsavinyāsasanyāsanyāsagocaraḥ (the note which indicates the *graha, apanyāsa, vinyāsa* and *sanyāsa* notes), *yaśca iha anuvṛttaḥ* (the note which is followed by all other supporting notes), *daśalakṣaṇaḥ* (which has these ten characteristics), *so aṃśaḥ syād* (such a note is called *aṃśa*).

SAÑJĪVANAM: Here the word *rāga* is not to be taken in its present-day meaning. In the ancient context *rāga* denotes the power of notes to attract and absorb a listner. *Aṃśa* is the note which is sounded constantly; it creates the melodic form of a *Jāti* and the power of attraction special to that *Jāti.* The expansion of a *rāga* is dependent upon the *aṃśa* note. To use a simile, *saṃvādī* or the note consonant to *aṃśa* has the same equation to *aṃśa* as a chief minister has to a king. In other words, *aṃśa* determines the importance and the order of priority, in which other notes function as *saṃvādī, anuvādī, graha, apanyāsa, vinyāsa* and *sanyāsa.* It alters the microtonal intervals of other notes, including that of *vivādī.* 'To make *aṃśa*' means to divide; hence the *svara* that divides the septette of a *Jāti* into a series of inter-related functions is called *aṃśa.*

As it is played constantly and is heard over and

above all other notes, *aṃśa* is the note to which all instruments are tuned. In other words *aṃśa* is the tonic or the key note. It is also the first note in a given *mūrcchanā*, the first note of the middle septette or register, and also the point for obtaining the *tāra* (upper) and *mandra* (lower) *sthānas* or septettes. As a result, it also decides the '*avadhi*' (the range of descent and ascent) in *mandra* and *tāra* to be employed while singing or playing a *Jāti*.

Range of Ascent in Tāra

104. पञ्चस्वरपरा तारगतिर्यथा–
अंशात्तारगतिं विद्यादाचतुर्थस्वरादिह।
आपञ्चमात् सप्तमाद् वा नातःपरिमिहेष्यते॥

Pañcasvaraparā tāragatiryathā:
Aṃśāttāragatiṃ vidyādācaturthasvarādiha
Āpañcamāt saptamād vā nātaḥparimiheṣyate.

Trans: *Yathā* (It is this way): *tāragatir* (the range of ascent in *tāra), pañcasvaraparā* (is up to the fifth note). *Iha* (Here i.e., in the *Jātis), tārgatiṃ (tāragati), vidyāt* (is known), *ācaturthasvarāt* (up to the fourth note), *aṃśāt* (from the *aṃśa*), *vā* (or alternately), *āpañcamāt saptamāt* (up to the fifth or the seventh note). *Nātaḥ paraṃ* (To go beyond this), *na īṣyate* (is not desirable).

SAÑJĪVANAM: For a *vīṇā* (harp) the *mūrcchanās* are available in all three *sthānās*. The *vīṇā* player can play all the middle, lower and upper septettes without difficulty. In this context *vīṇā* refers to the ancient twenty-one stringed *mattakōkilā*. An expert vocalist with a fully trained voice can do the same. If on account of certain constraints, such as phlegm or lack of training, a vocalist is unable to cover all the seven notes in *tāra* septette, he or she may go up to the fifth or the fourth note only. For the *Ṣāḍjī Jāti*, when *ṣaḍja* is *aṃśa*, the last note (*avadhi*) of the *tāra* range is *gāndhāra;* in *mandra* it is *dhaivata.*

According to Ācārya Abhinvagupta the verse implies that taking the *aṃśa* note as the first note of the *madhya* (middle) septette, one should go upto the fourth or fifth *tāra* note or upto the seventh note but not beyond.

105. लोप्यस्वरोऽपि गण्यः स्याद् बधैस्तारविधौ पुनः।

Lopyasvaropi gaṇyaḥ syād budhaistāravidhau punaḥ.

Trans: *Budhaiḥ* (By the wise), *lopya svaropi* (the omitted note), *gaṇyaḥ syāt* (is also to be counted), *punaḥ tāravidhau* (in the *tāra* range).

SAÑJĪVANAM: Self-evident.

Range of Descent in Mandra

106. त्रिधा मन्द्रगतिः, अंशपरा, न्यासपरा,
अपन्यासपरा चेति।
मन्द्रस्त्वंशपरो नास्ति न्यासे तु द्वौ व्यवस्थितौ।
गान्धारन्यासलिङ्गे तु दृष्टमार्षभसेवनम्॥

Tridhāmandragatiḥ, aṃśaparā, nyāsaparā apanyāsaparā ceti.
Mandrastvaṃśaparo nāsti nyāse tu dvau vyavasthitau.
Gāndhāranyāsaliṅge tu dṛṣṭamārṣabhasevanam.

Trans: *Mandragatiḥ* (*Mandragati*), *tridhā* (is of three kinds). *Aṃśaparā* (Up to the *aṃśa* note), *nyāsaparā* (up to *nyāsa*), *apanyāsaparā* (and up to the *apanyāsa*). *Ceti* (That is all).

Mandraḥ nāsti (There is no *mandra* note), *aṃśaparā* (beyond the *aṃśa* note). *Nyāse tu* (*Nyāsa* for the purpose of *mandra* range), *dvau vyavasthitau* (is prescribed to be of two kinds, (i.e., the *nyāsa* note or the note next in *avaroha* to *nyāsa*). (For example), *gāndhāra nyāsa liṅgetu* (if *gāndhāra* is *nyāsa*), *driṣṭamārṣabhasevanam* (use of *ṛṣabha* as the next note is prescribed).

SAÑJĪVANAM: The qualities of emotional expression as found in different septettes, i.e., *tāra* and *mandra,* are described here. In *tāra,* the emotion sought to be expressed through a *Jāti* becomes

powerful and poignant. *Mandra* is suited to introvertive delight and softness.

Aṃśa should be the last note of descent in the *madhya* septette. It is so in the *mandra* also. *Avaroha* or descent should be up to that note (*aṃśa*), as no note is to be used beyond that in descent. The other kind of *mandra avadhi* is up to the *nyāsa* note or up to the note next to it. For example, if *gāndhāra* is *nyāsa*, the range of descent in *mandra* is up to *gāndhāra* or up to *ṛṣabha*.

Nyāsa and Apanyāsa Notes

107. अथ न्यास एकविंशतिसंख्यः। अङ्गसमाप्तौ न्यासः।
तद्वदपन्यासो ह्यङ्गमध्ये षट्पञ्चाशत्संख्यः। यथा,
न्यासोऽङ्गसमाप्तौ स चैकविंशतिसङ्ख्यस्तथा
षट्पञ्चशत्संख्योऽपन्यासोऽङ्गमध्ये भवेत्॥
सन्यासविन्यासावप्यङ्गमध्ये एव।
अनियतत्वाच्च बहुत्वमिति।

Atha nyāsa ekaviṃśatisaṅkhyaḥ. Aṅgasamāptau ṇyāsaḥ.
Tadvadapanyāso hyaṅgamadhye ṣaṭpañcāśatsaṅkhyaḥ.
Yathā nyāso'ṅgasamāptau sa caikaviṃśatisaṅkhyastathā.
Ṣaṭpañcāśatsaṅkhyo'panyāso'ṅgamadhye bhavet.
Sanyāsavinyāsāvapyaṅgamadhye eva.
Aniyatatvācca bahutvamiti.

Trans: *Atha* (Now), *nyāsa* (the *nyāsa* notes in the *Jātis*), *ekaviṃśatiśaṅkhyaḥ* (are twenty-one in number).

Nyāsa aṅgasamāptau (The last note in *aṅga*, or portion of the composition, is *nyāsa*), *tadvat aṅga madhye* (similarly, in the middle of an *aṅga*), *apanyāsa* (the note used is *apanyāsa*). *Ṣaṭpañcāsat saṅkhyaḥ* (The total number of *apanyāsa* notes in all the *Jātis* is fifty-six).

Yathā (Just as), *aṅgasamāptau* (the note at the end of an *aṅga*), *saḥ nyāsaḥ* (is the *nyāsa* note), *ca ekaviṃśatisaṃkhyaḥ* (and is used twenty-one times in all the *Jātis*), *tathā* (similarly), *aṅgamadhye* (the note in the middle of the *aṅga* or composition), *apanyāsaḥ* (is the *apanyāsa* note), *bhavet* (and will be used), *ṣaṭ pañcāśatsaṃkhyaḥ* (fifty-six times in all the *Jātis*).

Sanyāsavinyāsāvapyaṅgamadhye eva (*Sanyāsa* and *vinyāsa* are also used in the middle of an *aṅga*), *aniyatatvat ca bahutvaṃ iti* (being variable, they are too many in number).

SAÑJĪVANAM: The note to be used in the end of a *Jāti* structure is *nyāsa*. The note prescribed for the middle is *apanyāsa*. Dattila says that *apanyāsa* is used in the middle of a *vidārī*. 'Middle' here means the end of the first half portion of a *Jāti*.

There are two *nyāsa* notes for *Ṣaḍjamadhyamā*, three for *Kaiśikī* and one each for the remaining sixteen *Jātīs*, hence they are twenty-one in all.

There are two *apanyāsa* notes for *Ṣāḍjī* and *Ṣaḍjodīcyavā* each; three for *Ārṣabhī*, *Dhaivatī*, *Ṣaḍja-*

Kaiśikī and *Naiṣādī* each; seven for *Ṣaḍjamadhyamā*. Their total is twenty-three in the *Ṣaḍjagrāma*. There is one for *Gāndhārī*; and two each for *Gāndhārodīcyavā*, *Madhyamodīcyavā*, *Gāndhārapañcamī* and *Nandayanti*; three for *Pañcamī;* four each for *Kārmāravī* and *Āndhrī;* and five for *Madhyamā;* and finally six for *Kaiśikī*. These add to make thirty-three in *Madhyamagrāma*. In all, the number of *apanyāsa* notes is fifty-six.

The *sanyāsa* and *vinyāsa* notes are also used in the *Jātīs* according to the prescribed rules.

Sanyāsa and Vinyāsa Notes

108. तत्र सन्यासविन्यासौ—
प्रथमविदारीमध्ये न्यासस्वरः प्रयुक्तस्तु।
विवदनशीलं मुक्त्वा सन्यासः सोऽभिधातव्यः॥
कृत्वा पादावसाने विन्यासात्क्वापि विन्यासः॥

Tatra sanyāsavinyāsau—
Prathamavidārīmadhye nyāsasvaraḥ prayuktastu
Vivadanaśīlaṃ muktvā sanyāsaḥ so'abhidhātavyaḥ.
Kṛtvā pādāvasāne vinyāsātkvāpi vinyāsaḥ.

Trans: *Tatra* (There, in the *Jātis*), *nyāsasvaraḥ prayuktaḥ* (the *nyāsa* note employed), *prathamavidārī-madhye* (at the end of the first *vidārī* or portion), *vivadanaśīlaṃ muktvā* (which is other than *vivādī*, i.e., *saṃvādī* or *anuvādī*), *saḥ sanyāsaḥ abhidhātavyaḥ* (is

known as *sanyāsa*). *Kṛtvā pādāvasāne kvāpi* (The note at the end of a line of a stanza of a *vidārī*), *vinyāsāt* (because of its position), *vinyāsaḥ* (is called *vinyāsa*).

SAÑJĪVANAM: Sanyāsa and *vinyāsa* are secondary names given to *saṃvādī* and *anuvādī* notes because of their specific locations in a *vidārī*. The *sanyāsa* cannot be a *vivādī* note. It should be placed close to *nyāsa*.

Alpatva

109. द्विविधमल्पत्वं लङ्घनादनभ्यासाच्च। तत्र षाडवौडुवितकारणामनंशानां च गीतान्तरमार्गमुपगतानां स्वराणामनभ्यासः। लङ्घनादनभ्यासाच्च यथाजात्यल्पत्वं बहुत्वञ्च।

Dvividhamalpatvaṃ laṅghanādanabhyasācca. Tatra ṣāḍavauḍuvitakāraṇāmaṇaṃsānāṃ ca gītāntaramārgamupagatānāṃ svarāṇāmanabhyāsaḥ. Laṅghanādanabhyāsācca yathājātyalpatvaṃ bahutvañca.

Trans: *Alpatvaṃ* (*Alpatva*), *dvividhaṃ* (is of two kinds). *Laṅghanāt* (By *laṅghana*, i.e., by omitting a note), *anabhyāsāt ca* (or by *anabhāyāsa*, i.e., by not repeating a note).

Anabhyāsa tu tatra (*Anabhyāsa* is), *svarāṇāṃ* (for notes), *anaṃśānāṃ* (which are not *aṃśa*), *ṣāḍavau-*

ḍuvitakāraṇāṃ (but which being omitted make a *Jāti* pentatonic or hexatonic), *gītāntaramārgamupatānāṃ* (and which are to be found in the *antaramārga* of a *gīta*).

Alpatvaṃ bahutvañca (*Bahutva* i.e., the abundant use of a note and *alpatva*, i.e., the sparing use of a note), *yathājāti* (is carried out according to the nature of a given *Jāti*), *laṅghanāt* (by omitting), *ca* (and), *anabhyāsāt* (by not repeating it).

SAÑJĪVANAM: Moving on to the next note, immediately after touching a note, is virtual omission. This activity is called *laṅghana*. A note used in the septatonic form of a *Jāti* may become redundant in the pentatonic or hexatonic form of the same *Jāti*. Hence, its *laṅghana* is essential. *Laṅghana* can be substituted by *anabhȳasa*. Such notes can never become *paryāyāṃśa* notes, i.e., they never assume the function of alternate *aṃśas*. In the *Ṣāḍjī Jāti, niṣāḍa* and *ṛṣabha* are used in its *antaramārga* and are employed with *anabhyāsa*.

110. अल्पत्वेऽथ बहुत्वे बलवदबलताविनिश्चयादेव।
जातिस्वरैस्तु नित्यं जात्यल्पत्वं द्विविधमेतत्॥

Alpatve'tha bahutve balavadabalatāviniścayādeva
Jātisvaraistu nityaṃ jātyalpatvaṃ dividhametat.

Trans: *Atha* (Now, it may be said that),

viniścayādeva (by determination of), *balvad* (dominance), *abalatā* (or weakness), (among notes), *alpatve bahutve* (*alpatva* or *bahutva* comes into existence), (and thus), *jātisvaraistu* (through the notes of a given *Jāti*), *jātyalpatvaṃ* (*alpatva* in a *Jāti*), *nityaṃ* (is always), *dvividhaṃ* (of two kinds, i.e., *laṅghana* and *anabhyāsa*).

SAÑJĪVANAM: Ācārya Abhinavagupta comments that *alpatva* and *bahutva* each is of two kinds. '*Jātisvara*' stands for *paryāyāṃśas* which are used for *bahutva*. The two kinds of *alpatva* is *anabhyāsa* and *laṅghana* and its opposite effects are *abhyāsa* and *alaṅghana*, i.e., repeating a note or not omitting it.

Antara Mārga

111. सञ्चारांशे बलस्थानां अल्पत्वेदुर्बलासु च।
न्यासश्चान्तरमार्गस्तु जातीनां व्यक्तिकारकः॥

Sañcārāṃśe balasthānāṃ alpatvedurbalāsu ca
Nyāsaścāntaramārgastu jātīnāṃ vyaktikārakaḥ.

Trans: *Sañcārāṃśe* (In the *sañcāra* portion), *nyāsaḥ* (exposition), *antaramārgastu* (along with *antaramārga*), *balasthānāṃ* (of the dominant *Jātīs*), *alpatve* (and weak or sparing use), *durbalāsu* (of the weak *Jātīs*), *vyaktikārakaḥ* (is indicative of the constituents), *jātīnāṃ* (of the hybrid *Jātīs*).

Alternate Reading (Chowkhamba Edition)

सञ्चारोंऽशबलस्थानामल्पत्वं दुर्बलेषु च।
विविधोऽन्तरमार्गस्तु जातीनां व्यक्तिकारकः॥

Sañcāro'ṃśabalasthānāmalpatvaṃ durbaleṣu ca
Vividho'ntaramārgastu jātīnāṃ vyaktikārakaḥ.

Trans: *Sañcāraḥ* (Expansion or exposition) *aṃśa-balasthānāṃ* (of *aṃśa, saṃvādī* and alternate *aṃśa* notes), *durabaleṣu alpatvaṃ* (and sparing use of the weak notes), *ca vividha* (and this variation), *antara-mārgastu* (is called *antaramārga*), *jātīnāṃ vyaktikā-rakaḥ* (and is indicative of the forms of *Jātis*).

Alternate Reading (Nirṇayasāgara Edition)

सञ्चारोंऽशबलस्थानामल्पत्वं दुर्बालासु च।
द्विविधान्तरमार्गस्तु जातीनां व्यक्तिकारकः॥

Sañcāro'ṃśabalasthānamalpatvaṃ durabalāsu ca
Dvividhāntaramārgastu jātīnāṃ vyaktikārakaḥ.

Trans: *Sañcāraḥ* (The exposition), *aṃśa balasthānāṃ* (of the dominant *Jātis* because of their alternative *aṃśas*), *durbalāsu alpatvaṃ* (and *alpatva* in the weak or less dominant *Jātis*), *dvividhāntara-mārgastu* (are the two kinds of *antaramārga*), *jātīnāṃ vyaktikārakaḥ* (that indicate the constituent *Jātis* of the hybrid ones).

Alternate Reading
(quoted in Abhinavabhāratī)

सञ्चारेंशबलस्थानामल्पत्वे दुर्बलासु च ।
न्यासश्चान्तरमार्गस्तु जातीनां व्यक्तिकारकः ॥

Sañcāre'ṃśabalasthānāmalpatve durbalāsu ca
Nyāsaścāntaramārgastu jātīnāṃ vyaktikārakaḥ.

Trans: *Sañcāre* (During the *sañcāra*), *nyāsaḥ* (the activity of *nyāsa*), *aṃṣa balasthānāṃ* (by the portion of *saṃvādī* note), *durbalāsu* (on the weak or the sparingly used notes), *antaramārgastu jātīnāṃ vyaktikārakaḥ* (is called *antaramārga* and is indicative of the form of *Jātīs*).

SAÑJĪVANAM: Variant readings of this *śloka* have resulted in four different interpretations of the term '*antaramārga*'.

One view defines *antaramārga* as something occuring in the performance of hybrid *Jātis* only. Out of the many *Jāti* constituents of a hybrid *Jāti*, some *Jāti* constituents are dominant while others are weak. When used repeatedly, the alternate *aṃśas* (*paryāya aṃśas*) make their *Jāti* constituent dominant while other *aṃśas*, not used frequently, make their constituent *Jāti* weak. In the hybrid *Jātis* certain notes are made *aṃśas*, and *nyāsa* on these notes is given the name of 'antaramārga'. In such a situation some notes are

made *aṃśa*, which are not the *aṃśas* of any constituent *Jāti* of the hybrid *Jāti.*

The other view is that during *sañcāra* i.e., unfolding or exposing a *Jāti*, the *aṃśa* and the *saṃvādī* notes make up, so to speak, an army of notes and do '*nyāsa*' on the weak notes. Here *nyāsa* means emphasizing the weakness of the weak and influencing them in different ways. This '*nyāsa*' is called *antaramārga.* The upholders of this view do not limit *antaramārga* to the hybrid *Jātis* but believe that it is practised in pure *Jātis* also.

The third view again limits *antaramārga* to the performance of hybrid *Jātis.* To distinguish the weak constituent from the dominant one through *sañcāra* is defined as *antaramārga.* The three views are mentioned in the *Abhinavabhāratī* commentary.

We are of the opinion that *antaramārga* is a term applicable to all *Jāti* usage and not just to the hybrid *Jātis.* Making *nyāsa* or repeated use of *aṃśa* and its *saṃvādī* in contrast to the sparing use of the weak notes, for the purpose of distinguishing between the two kinds of notes (the dominant kind and the weak kind), is called *antaramārga.* The shape of a particular *Jāti* is distinctly rendered through *antaramārga.* This is a general rule with some exceptions.

Hexatonic Use

षट्स्वरं षाडवितं चतुर्दशविधम्
सप्तचत्वारिंशत्प्रकारं
पूर्वोक्तविधानं यथाजात्यंशप्रकारमिति।

Ṣaṭsvaraṃ ṣāḍavitaṃ caturdaśavidhaṃ saptacatvāriṃśatprakāraṃ pūrvoktavidhānaṃ yathājātyaṃśaprakāramiti.

Trans: *Ṣaṭvaraṃ* (Comprising of six notes), *ṣāḍavitaṃ* (hexatonic usage), *caturdaśavidhaṃ* (is of fourteen kinds, i.e., is found in fourteen *Jātis*). *Pūrvoktavidhānaṃ* (In the rules given earlier), *saptacatvāriṃśat prakāraṃ* (there are forty-seven usages), *yathājatyaṃśaṃ prakāraṃ* (of *aṃśas* in the *Jātis*).

SAÑJĪVANAM: Hexatonic usage is limited to fourteen of the eighteen *Jātis.* See verse 100 for details.

Pentatonic Use

112. पञ्चस्वरमौडुवितं विज्ञेयं दशविधं प्रयोगज्ञैः।
त्रिंशत्प्रकारविहितं पूर्वोक्तं लक्षणं चास्य॥

Pañcasvaramauḍuvitaṃ vijñeyaṃ daśavidhaṃ prayogajñaiḥ Triṃsatprakāravihitaṃ pūrvoktaṃ lakṣaṇaṃ cāsya.

Trans: *Pañćasvaraṃ auḍuvitaṃ* (Pentatonic

usage), *vijñeyaṃ* (has been known as), *daśavidhaṃ* (of ten kinds, i.e., occurring in ten *Jātis*), *prayogajñaiḥ* (by the experts). *Cāsya* (Of it), *trīṃśatprakāravihitaṃ* (thirty kinds of *aṃśa* notes), *pūrvoktaṃ lakṣaṇaṃ* (have been mentioned earlier along with their characteristics).

SAÑJĪVANAM: See verse 100 for details.

113. षट्स्वरस्य प्रयोगोऽस्ति तथा पञ्चस्वरस्य च।
चतुःस्वरप्रयोगोऽपि ह्यवकृष्टाध्रुवास्वथ॥

Ṣaṭsvarasya prayogosti tathā pañcasvarasya ca
Catuḥsvaraprayogo'pi hyavakṛṣṭādhruvāsvatha.

Trans: *Avakṛṣṭā dhruvāsu atha* (In the *dhruvās* of *Avakṛṣṭā* variety), *ṣaṭvarasya prayogaḥ* (hexatonic usage), *tathā* (and), *pañcasvarasya* (pentatonic usage), *catuḥsvaraprayogopi* (and four-note usage as well), *asti* (is practised).

SAÑJĪVANAM: This *śloka* has been given to indicate the special four-note usage employed in the class of *dhruvās* called *Avakṛṣṭā*. As attention is drawn to the fact by specifically stating it, it is clear that the four-note usage was peculiar to the *Avakṛṣṭā dhruvās* and it did not occur in *Gāndharva* usually.

Avakṛṣṭā was employed in theatre. The four-note usage was helpful in expressing *karuṇā* or pathetic feelings.

Aṃśa and Graha Notes of Various Jātis

114. द्वैग्रामिकीणां जातीनां सर्वासामपि नित्यशः।
अंशास्त्रिषष्टिर्विज्ञेयास्तासां चैवांशवद् ग्रहाः॥

Dvaigrāmikīṇāṃ jātināṃ sarvāsāmapi nityaśaḥ
Aṃśāstriṣaṣṭirvijñeyāstāsāṃ caivāṃśavad grahāḥ.

Trans: *Sarvāsāṃ* (In all), *dvaigrāmikīṇāṃ jātīnāṃ* (the *Jātis* of the two *Grāmas*), *nityaśaḥ aṃśāḥ* (the total number of *aṃśa* notes is always), *triṣaṣṭir* (sixty-three). *Caiva* (And also), *aṃśavad tāsāṃ* (for all *Jātis* the *aṃśa* notes), *grahāḥ vijñeyāḥ* (are also known to function as *graha* notes).

SAÑJĪVANAM: Self-evident.

115. अंशग्रहानिदानीं व्याख्यास्यामः। तत्र,
मध्यमोदीच्यवास्तु नन्दयन्त्यास्तथैव च।
तथा गान्धारपञ्चम्याः पञ्चमोंऽशो ग्रहस्तथा॥

Aṃśagrahānidānīṃ vyākhyāsyāmaḥ. Tatra,
Madhyamodīcyavāstu nandayantyāstathaiva ca
Tathā gāndhārapañcamyāḥ pañcamo'ṃśo grahastathā.

Trans: *Idānīṃ* (Now), *vyākhyāsyāmaḥ* (we shall elaborate upon), *aṃśagrahān* (the *aṃśa* and *graha* notes).

Pañcamaḥ aṃśaḥ grahaḥ (*Pañcama* is *aṃśa* and *graha*), *madhyamodīcyavāstu* (for *Madhyamodīcyavā*

Jāti), tathaiva ca (and also for), *nandayantyāḥ tathā gāndhārapañcamī (Nandayantī* and *Gāndhāra-pañcamī*).

SAÑJĪVANAM: From here onwards the *graha* and the *aṃśa* notes of various *Jātis* are enumerated without any reference to the distinctions created by the two *Grāmas.* As mentioned earlier, the total number of *aṃśa* notes for all the *Jātis* is sixty-three. As the *aṃśa* note also performs the functions of *graha,* hence the total number of *graha* notes would also be the same, that is, sixty-three.

In the *Nandayantī Jāti, gāndhāra,* too, is *graha* besides the *aṃśa* note *pañcama.* However, in the *Nandayantī, pañcama* is the main *graha* whereas *gāndhāra* is an alternate *graha.* When a *saṃvādī* or a *vivādī* note is made *graha,* a *Jāti* is no longer regarded to be in its pure form. Then it is called 'modified'. Such a modification of *graha* is employed in all the *Jātis*

The Two Aṃśa Jātis

116. धैवत्याश्च तथा ह्यंशौ विज्ञेयौ धैवतर्षभौ।
पञ्चम्याश्च तथा ज्ञेयौ ग्रहांशौ पञ्चमर्षभौ॥

Dhaivatyāśca tathā hiyaṃśau vijñeyau dhaivatarṣabhau
Pañcamyāśca tathā jñeyau grahāṃśau pañcamarṣabhau.

Trans: *Tathā hi* (Furthermore), *aṃśau* (the two

aṃśa notes), *dhaivatyāśca* (of *Dhaivatī*), *vijñeyau* (are known to be), *dhaivatarṣabhau* (*dhaivata* and *ṛṣabha*). *Pañcamyāśca* (And in *Pañcamī*), *pañcamarṣabhau* (*pañcama* and *ṛṣabha*), *tathā jñeyau* (are known to be), *grahāṃśau* (*graha* and *aṃśa*).

SAÑJĪVANAM: Self-evident.

117. गान्धारोदीच्यवायास्तु ग्रहांशौ षड्जमध्यमौ।

Gāndhārodīcyavāyāstu grahāṃśau ṣaḍjamadhyamau.

Trans: *Gāndhārodīcyavāyāstu* (Of *Gāndhārodīcyavā Jāti*), *grahāṃśau* (*graha* and *aṃśa* are), *ṣaḍja-madhyamau* (*ṣaḍja* and *madhyama*).

SAÑJĪVANAM: Self-evident.

The Three Aṃśa Jātis

118. आर्षभ्याश्च ग्रहा अंशा धैवतर्षभसप्तमाः।
गान्धारश्च निषादश्च ह्यर्षभश्च तथाऽपरः॥
निषादिन्यास्त्रयो ह्येते ग्रहा अंशास्तु कीर्तिताः।
षड्जपञ्चमगान्धारैस्त्रिभिरेव प्रकीर्तिता॥
अंशैर्ग्रहैस्तथा चैव विज्ञेया षड्जकैशिकी॥

Ārṣabhyāśca grahā aṃśā dhaivatarṣabhasaptamāḥ
Gāndhāraśca niṣādaśca hyarṣabhaśca tathā'paraḥ.
Niṣādinyāstrayo hyete grahā aṃsāstu kīrtitāḥ

Ṣaḍjapañcamagāndhāraistribhireva prakīrtitā.
Aṃśairgrahaistathā caiva vijñeyā ṣaḍjakaiśikī.

Trans: *Dhaivatarṣabhasaptamāśca* (*Dhaivata, ṛṣabha* and *niṣāda), grahāḥ aṃśāḥ ca* (are *graha* and *aṃśa), ārṣabhyāḥ* (for *Ārṣabhī*).

Niṣādinyāḥ (For *Niṣādinī), gāndhāraḥ ca niṣādaḥ, ca hi tathā aparaḥ ṛṣabhaḥ ca (gāndhāra, niṣāda* and *ṛṣabha* as well), *tu ete kīrtitāḥ* (are known as), *grahā aṃśāḥ* (*graha* and *aṃśa* notes).

Ṣaḍjakaiśikī prakīrtā (The *Jāti* called *Ṣaḍjakaiśikī*), *vijñeyā* (is known for having), *aṃśairgrahaistathā (aṃśa* and *graha* as), *ṣaḍjapañcamagāndhāraiḥ tribhireva* (the three notes *ṣaḍja, pañcama* and *gāndhāra*).

SAÑJĪVANAM: Self-explanatory.

The Four Aṃśa Jātis

119. षड्जश्च मध्यमश्चैव निषादो धैवतस्तथा।
षड्जोदीच्यवतीजातेर्ग्रहा अंशाश्च कीर्तिताः॥
पञ्चमश्चर्षभश्चैव निषादो धैवतस्तथा।
कार्मारव्या बुधैरंशा ग्रहाश्च परिकीर्तिताः॥
गान्धाराश्चर्षभश्चैव पञ्चमोऽथ निषादवान्।
चत्वारोंऽशा भवन्त्यान्ध्र्या ग्रहाश्चैव तथैव हि॥

Ṣaḍjaśca madhyamaścaiva niṣādo dhaivatastathā
Ṣaḍjodīcyavatī jātergrahā aṃśāśca kīrtitāḥ.

Pañcamaścarṣabhaścaiva niṣādo dhaivatastathā
Kārmāravyā buddhairaṃśā grahāśca parikīrtitāḥ.
Gāndhāraścarṣabhaścaiva pañcamo atha niṣādavān
Catvāro'ṃśā bhavantyāndhryā grahāścaiva thaiva hi.

Trans: *Ṣaḍjodīcyavatī jāter* (Of the *Ṣaḍjodīcyavatī Jāti*), *ṣaḍjaśca madhyamaścaiva niṣādo dhaivatastathā* (*ṣaḍja, madhyama, dhaivata* and *niṣāda*), *kīrtitāḥ* (are known to be), *grahā aṃśāśca* (*graha* and *aṃśa* notes).

Kārmāravyāḥ aṃśāḥ ca grahāḥ (Of *Kārmāravī*, the *aṃśa* and *graha*), *prakīrtitāḥ* (are called), *pañcamaścarbhaścaiva niṣādo dhaivatastathā* (*pañcama, ṛṣabha, dhaivata* and *niṣāda*), *buddhaiḥ* (by the wise).

Āndhryāḥ (For *Āndhrī*), *gāndhāraścarṣabhāścaiva pañcamo'tha niṣādavān* (*gāndhāra, ṛṣabha, pañcama,* and *niṣāda*), *catvār'oṃśā bhavanti* (these four are *aṃśa* notes), *grahāścaiva tathaiva hi* (and *graha* notes as well).

SAÑJĪVANAM: Self-explanatory.

The Five Aṃśa Jātis

120. षड्जश्चाथर्षभश्चैव मध्यमः पञ्चमस्तथा।
मध्यमाया ग्रहा ज्ञेया अंशाश्चैव सधैवताः॥
निषादषड्जगान्धारमध्यमाः पञ्चमस्तथा।
गान्धारीरक्तगान्धार्योर्ग्रहा अंशाः प्रकीर्तिताः॥
षाड्जी धैवतगान्धारषड्जमध्यमपञ्चमैः।
ग्रहैरंशैश्च विज्ञेया विकृताः स्वरयोगतः॥

Ṣaḍjaścātharṣabhaścaiva madhyamaḥ pañcamastathā
Madhyamāyā grahā jñeyā aṃśāścaiva sadhaivatāḥ.
Niṣādaṣaḍjagāndhāramadhyamāḥ pañcamastathā
Gāndhārīraktagāndhāryorgrahā aṃśāḥ prakīrtitāḥ.
Ṣāḍjī dhaivatagāndhāraṣaḍjamadhyamapañcamaiḥ
Grahairaṃśaiśca vijñyeyā vikṛtāḥ svarayogataḥ.

Trans: *Madhyamāyā* (Of *Madhyamā Jāti*), *grahāḥ aṃśāḥ ca sadhaivataḥ* (the *aṃśa* and *graha* notes besides *dhaivata*), *jñeyāḥ* (are), *ṣaḍjaśca atha ṛsabha madhyama pañcamaḥ tathā* (*Ṣaḍja, ṛṣabha, madhyama* and *pañcama*).

Gāndhārīraktagāndhāryoḥ (For *Gāndhārī* and *Raktagāndhārī Jātis*), *grahāṃśāḥ (graha* and *aṃśa* notes), *prakīrtitāḥ* (are given as), *niṣādaṣaḍjagāndhāra-madhyamāḥ tathā pañcamaḥ (niṣāda, ṣaḍja, gāndhāra, madhyama* and *pañcama*).

Sāḍjī vijñeyā (Ṣāḍjī Jāti is known for), *dhaivata-gāndhāraṣaḍjamadhyamapañcamaiḥ* (having *dhaivata, gāndhāra, ṣaḍja, madhyama* and *pañcama*), *grahaiḥ aṃśaiśca* (as *graha* and *aṃśa* notes). *Svarayogataḥ vikṛtāḥ* (Modified through the use of notes, i.e., *saṃvādī* or *vivādī* notes used as *graha*, the *Jātis* become *vikṛta* or modified).

SAÑJĪVANAM: Self-explanatory.

The Six and Seven Aṃśa Jātis

121. कैशिक्याश्चर्षभं हित्वा ग्रहांशाः षट्स्वराः स्मृताः।
सप्तस्वरग्रहांशा तु विज्ञेया षड्जमध्यमा॥
एते त्रिषष्टिर्विज्ञेयाः सर्वास्वंशास्तु जातिषु।
अंशवच्च ग्रहास्तासां सर्वासामेव नित्यशः॥

Kaiśikyāścarṣabhaṃ hitvā grahāṃsāḥ ṣaṭsvarāḥ smṛtāḥ
Saptasvaragrahāṃsā tu vijñeyā ṣaḍjamadhyamā.
Ete triṣaṣṭirvijñeyāḥ sarvāsvaṃśāstu jātiṣu
Aṃśavacca grahāstāsāṃ sarvāsāmeva nityaśaḥ.

Trans: *Kaiśikyāśca* (And for *Kaiśikī Jāti*), *ṛṣabhaṃ hitvā* (except for *ṛṣabha*), *ṣāṭsvarāḥ* (the remaining six notes), *grahāṃśāḥ smṛtāḥ* (are known as *graha* and *aṃśa* notes).

Ṣaḍjamadhyamā tu (The *Ṣaḍjamadhyamā Jāti*), *saptasvarāṃśā vijñyeyā* (is known for having all the seven notes as *graha* and *aṃśa*).

Ete triṣaṣṭiḥ (These sixty-three, as mentioned above), [*aṃśa* notes], *vijñeyāḥ* (have been laid down), *sarvāsu jātiṣu* (for all the *Jātis*). *Tāsaṃ* (Their), *grahāḥ* (*graha* notes), *nityaśaḥ* (are always), *ca aṃśavat* (the same as the *aṃśa* notes, i.e., the same notes serve as *aṃśa* and *graha*).

SAÑJĪVANAM: Self-evident.

The Definition of a Jāti Gaṇa

122. सर्वासामेव जातीनां त्रिजातिस्तु गणः स्मृतः।
ते च सप्त गणा ज्ञेया वर्धमानस्वरा बुधैः॥

Sarvāsāmeva jātīnāṃ trijātistu gaṇaḥ smṛtaḥ
Te ca sapta gaṇā jñeyā vardhamānasvarā buddhaiḥ.

Trans: *Sarvāsāṃ jātīnāṃ eva* (Out of all the given *Jātis*), *trijātistu* (a group of three *Jātis*), *smṛtaḥ* (is called), *gaṇaḥ* (a *gaṇa*). *Gaṇaḥ te* (These *gaṇas*), *sapta jñeyāḥ* (are known to be seven in number), *ca vardhamānasvarāḥ* (and, there is an increase of one *aṃśa* note in every successive *gaṇa*).

SAÑJĪVANAM: Three *Jātis,* which have the same number of notes as *aṃśa,* are grouped together to make a *gaṇa.* There are some *Jātīs* which are '*ekāṃśā*', that is, each of them has only one *aṃśa* note. Some other *Jātis* have two *aṃśas* while others have three *aṃśa* notes each. *Madhyamodīcyavā, Gāndhārapañcamī* and *Nandayantī* have one note as *aṃśa.* These '*ekāṃśā*' *Jātis* constitute the first *gaṇa. Pañcamī, Dhaivatī, Gāndhārodīcyavā* have two *aṃśas* each and their triad makes up the second *gaṇa. Ārṣabhī, Naiṣādī,* and *Ṣaḍjakaiśikī* each has three *aṃśa* notes; theirs is the third *gaṇa.*

Ṣaḍjodīcyavā, Kārmāravī and *Āndhrī* make up the

fourth triad which is '*caturaṃśā*'. *Ṣāḍjī*, *Gāndhārī*, *Madhyamā* and *Raktagāndhārī* each has five notes as *aṃśa*. This is not a triad but a quartet and it makes up the fifth *gaṇa*. The *Kaiśikī Jāti* alone makes up the sixth *gaṇa* as it has six notes for the function of *aṃśa*. Similarly, *Ṣaḍjamadhyamā* alone constitutes the last and the seventh *gaṇa* with seven notes as *aṃśa*. The last three *gaṇas* are not *trijātiḥ* or triads.

123. एकस्वरो द्विस्वरश्च त्रिस्वरोऽथ चतुःस्वरः।
पञ्चस्वरश्चतुर्धा स्यात् एकधा सप्तषट्स्वरौ॥

Ekasvaro dvisvaraśca trisvaro'tha catuḥsvaraḥ
Pañcasvaraścaturdhā syāt ekadhā saptaṣaṭsvarau.

Trans: *Ekasvaraḥ* (Having one note as *aṃśa*), *dvisvaraḥ ca trisvaro atha* (or having two notes as *aṃśa*, or three notes as *aṃśa*), *catuḥsvaraḥ* (or having four notes as *aṃśa*), (are the *gaṇas* that consist of three *Jātis* each). *Pañcasvaraścaturdhā syāt* (The *gaṇa* having five notes as *aṃśa* consists of four *Jātis*), *saptaṣaṭsvarau* (the *gaṇa* having six notes as *aṃśa* and the *gaṇa* having seven notes as *aṃśa*), *ekadhā* (have only one *Jāti* each as their content).

SAÑJĪVANAM: See *śloka* 122.

124. एतदुक्तं मया त्वासां ग्रहांशपरिकल्पनम्।
पुनश्चैव प्रवक्ष्यामि न्यासापन्यासयोगतः॥

Etaduktaṃ mayā tvāsāṃ grahāṃśaparikalpanaṃ
Punaścaiva pravakṣyāmi nyāsāpanyāsayogataḥ.

Trans: *Asāṃ tu* (Of these *Jātis*), *mayā* (I have), *uktaṃ* (described), *grahāṃśaparikalpanaṃ* (the rules regarding *aṃśa* and *graha*), *punaścaiva pravakṣyāmi* (now onwards I shall describe), *nyāsāpanyāsayogataḥ* (the rules regarding *nyāsa* and *apanyāsa*).

SAÑJĪVANAM: Self-evident.

Characteristics of Ṣāḍjī

125. पञ्चांशा तु भवेत् षाड्जी निषादर्षभवर्जिता।
अपन्यासो भवेदत्र गान्धारः पञ्चमस्तथा॥
न्यासश्चात्र भवेत् षड्जो लोप्यः सप्तम एव च।
षड्जगान्धारसञ्चारः षड्जधैवतयोस्तथा॥

Pañcāṃśā tu bhavet ṣāḍjī niṣādarṣabhavarjitā
Apanyāso bhavedatra gāndhāraḥ pañcamastathā.
Nyāsaścātra bhavet ṣaḍjo lopyaḥ saptama eva ca
Ṣaḍjagāndhārasañcāraḥ ṣaḍjadhaivatayostathā.

षाडवं सप्तमापेतमल्पौ वै सप्तमर्षभौ।
गान्धारस्य बाहुल्यं त्वत्र कार्य्यं प्रयोक्तृभिः॥

Ṣāḍavaṃ saptamāpetamalpau vai saptamarṣabhau
Gāndhārasya bāhulyaṃ tvatra kāryyaṃ paryoktṛbhiḥ.

Trans: *Ṣāḍjī tu* (The *Ṣāḍjī Jāti*), *niṣādarṣabhavarjitā pañcāṃśā bhavet* (has five notes as *aṃśa*, i.e., *ṣaḍja*,

gāndhāra, madhyama, pañcama and *dhaivata* leaving out *niṣāda* and *ṛṣabha*).

Atra gāndhāraḥ tathā pañcamaḥ apanyāsaḥ bhavet (Here in *Ṣāḍjī, gāndhāra* and *pañcama* are *apanyāsa* notes), *atra nyāsaḥ ca ṣaḍja bhavet* (and *ṣaḍja* is *nyāsa*), *saptaṃ eva ca lopyaḥ* (*niṣāda* is to be omitted), *ṣaḍja gāndhāra sañcāraḥ tathā ṣaḍja dhaivatayoḥ* (and in the exposition of this *Jāti* there are note combinations consisting of *ṣaḍja-gāndhāra* and *ṣaḍja-dhaivata* pairs).

Saptamāpetaṃ ṣāḍavaṃ (The *Jāti* in its hexatonic form is made so by the omission of *niṣāda*); *saptamarṣabhau vai alpau (niṣāda* and *ṛṣabha* are used sparingly in exposition); *atra tu prayoktṛbhiḥ gāndhārasya bāhulyaṃ kārryaṃ* (moreover in *Ṣāḍjī*, the performer should use *gāndhāra* abundantly).

SAÑJĪVANAM: The basic characteristics of the *Ṣāḍjī Jāti* are stated in the above *ślokas*. We shall now describe the method of tuning instruments for the purpose of performing the *Jātis* either on the instruments (*vīṇās*) themselves or for the instruments providing support to vocalists.

Instruments are tuned to *mūrcchanās* in the following manner. In the event of *ṣaḍja* being *aṃśa* or the key note, a *mūrcchanā* begins with *ṣaḍja*; if *gāndhāra* is *aṃśa*, the *mūrcchanā* has *gāndhāra* as its first note; for example, *madhyamāṃśa Ṣāḍjī* is given

a *mūrcchanā* beginning with *madhyama*. If *Ṣāḍjī* is a *pañcamāṃśa* or *dhaivatāṃśa*, the *mūrcchanā* shall begin with *pañcama* or *dhaivata*. In Bharata Muni's age, these *mūrcchanās* were set on the twenty-one stringed harp-like *vīṇā* called *mattakokilā*. On modern zither-like instruments, such as the *sitār*, where frets have replaced the functions of harp-like strings, the *mūrcchanās* can be tuned in the following manner.

The fret, nowadays, meant for the *ṣaḍja* note of the middle septette, should be regarded as the first note of the *mūrcchanā*. This note can be *śaḍja, gāndhāra, madhyama, pañcama, dhaivata* or any other. Other consecutive notes may be tuned on the successive frets which may be adjusted according to the position of these consecutive notes. The two so called *cikārī* strings are to be tuned, one to the *vādī*, that is, the same first note of the desired *mūrcchanā*, and second to the *saṃvādī* note. This method of tuning is to be adopted for all *Jātis* or even if the ancient *mūrcchanā* system is to be utilized for modern *rāga* singing.

For the vocalist wishing to sing a *Jāti*, the present day *tānpūrā* meant for providing the drone, may be tuned thus. The two of the four middle strings, should be tuned to the required *aṃśa* note, whether *gāndhāra, pañcama* or any other. In the event of a *mūrcchanā* beginning with *ṣaḍja* or *pañcama*, the consonant string on the left side of the middle two (the *tānpūrā* being

erect), should be set to an interval of nine *śrutis* to the *aṃśa*. This consonance of fourth (or the nine-*śruti* interval) shall facilitate another consonance between the left string and the second note of the *mūrcchanā* which is a three-*śruti* note. The second note, a *ṛṣabha* or a *dhaivata* would have a six-*śruti* interval from the left string sound. This six-*śruti* consonance is very pleasing as we have described earlier. In the case of a *mūrcchanā* beginning with *dhaivata*, the left string should be similarly tuned at a nine-*śruti* interval to sound as the *ṛṣabha* of that *mūrcchanā*.

In the event of a *mūrcchanā* beginning with *niṣāda*, *gāndhāra* or *madhyama*, the left string should be tuned at an interval of thirteen *śrutis* from the *aṃśa* string. In this case the second note of the *mūrcchanā*, a *pañcama*, *madhyama* or *ṣaḍja*, each of them being a four-*śruti* note, will be at an interval of nine *śrutis* from the left string sound.

The purpose of choosing a consonance of fourth or fifth, i.e., a nine or a thirteen *śruti* interval for the left string, is to ensure the right kind of pleasing consonance for the other notes of the *mūrcchanā*, particularly for the second note. If the second note is a three-*śruti* note, the consonance of fourth is needed on the left string and if it is a four-*śruti* note the consonance of fifth is needed.

In the context of a *mūrcchanā*, it has been said earlier that its purpose is to obtain the three *sthānās*.

A single *mūrcchanā* is a collection of seven consecutive notes only. Some commentators and *ācāryas* propagated the twelve-note *mūrcchanā* system in which two or three notes were added to the original seven note form of a *mūrcchanā* on both ends to make it a twelve-note sequence. This expansion was aimed to provide additional facility to the *kinnarī-vīṇā* players who disregarded the rules for *mandra* range and *tāra* range (*mandrāvadhi* and *tārāvadhi*) and used a single expanded *mūrcchanā* instead. The result was an unwarranted freedom for *vīṇā* players. As this system, though accepted and endorsed by Mataṅga Muni is against the directions of the sage Bharata, Abhinavagupta has rightly ignored it (i.e., the twelve note *mūrcchanā* system) in his commentary *Abhinavabhāratī*. For Mataṅga, in the exposition of *Ṣāḍjī*, *dhaivata* is the limit for *mandra* usage and *gāndhāra* for the *tāra sthāna*. The sage Bharata had allowed the range for *mandra* usage to be of three kinds; up to the *nyāsa* note, or the note preceding it in descent, or till the last *aṃśa* note itself. This applies to *Ṣāḍjī* as much as to any other *Jāti*. Similarly, the range for *tāra sthāna* is far greater according to Bharata Muni. The fourth, fifth or even the seventh note of the *tāra sthāna* can be the limit. In *Ṣāḍjī*, the *tāra* usage normally goes up to *gāndhāra*. The exposition of various *Jātis*, as given by Mataṅga Muni and his followers of twelve-note *mūrcchanā* system, has caused a good deal of confusion about the *mūrcchanā* concept itself.

The sage Bharata has not enunciated the *mūrcchanā* for each *Jāti*. He has merely stated the general rule that a *mūrcchanā* is a seven-note sequence. As *aṃśa*, or *vādī* of a *Jāti*, is the first note of a *mūrcchanā*, the particular *mūrcchanā* for every *Jāti* can easily be derived from the *aṃśa* of that *Jāti*.

As the focus in the twenty-eighth chapter of the *Nāṭyaśāstra*, is on the nature of *svaras* or notes and their employment, the use of *tāla* with respect to particular *Jātis* is not given. From Ācārya Abhinavagupta's commentary we know that in the musical practice of his times, it was assumed that *Jātigāna*, i.e., the singing of *Jātis*, was usually done in the *cañcatpuṭa tāla* and *vārtika mārga*. Exceptions are also mentioned by him. The rules for *kalāpāta*, or timing in *tāla* for *Jātis*, were supposed to be *catuṣkala*. But this was not the common practice of his day. The rules for *tāla*, Abhinavagupta points out, are given in the *Nāṭyaśāstra* on the chapter on the *gītas*.

Different notes that take up the *aṃśa* position in a given *Jāti* are called *paryāyāṃśas* or synonymous *aṃśas*. These notes are used abundantly in every modified form of that *Jāti*. Such a note for *Ṣādjī* is *gāndhāra*.

Ālāpa, free from *tāla* restriction, is certainly permissible in *Jāti* singing, but no unwarranted freedom with its note structure is desirable.

In the *Ṣādjī Jāti* there is no hexatonic form as

niṣāda, a consonant or a *saṃvādī* of *gāndhāra,* cannot be omitted.

Regarding the *mūrcchanās* it may be said that they do not compare favourably with the present day *mela* or *thāṭa* system. In the present day *mela* practice, the notes are fixed in their positions. They are provided for on the *vīṇā* by immovable frets. The immovable frets can never produce the pure notes of a *mūrcchanā,* as they temper some of them, by making them higher or lower by one *kaiśikī śruti.* By the very nature of a fretted sound, a *mūrcchanā* on a *vīṇā* is always tempered and is never in its pure form. However, the tempering notwithstanding, to a *mela* or *thāṭa* listener, the *Ṣaḍja-grāmic mūrcchanā* of *ṣaḍja,* sounds like *kāfī thāṭa.* The *mūrcchanā* of *gāndhāra* would be very close to *kalyāṇa thāṭa,* that of *pañcama* would sound like *āsāvarī thāṭa.* The *niṣāda mūrcchanā* would sound like *bilāvala thāṭa.* In the *Karṇāṭaka* musical system, the names that correspond to the above mentioned *Hindustānī thāṭas* are; *kharaharapriyā, mecakalyāṇī, harikāmbhojī, naṭabhairavī* and *śaṅkarābharaṇam,* respectively.

The notes of the *mūrcchanā* of *dhaivata* do not have any corresponding *thāṭa* or *mela.* This *mūrcchanā* sounds as a close parallel to the *bhairavī* scale, in which the *pañcama* has been replaced by the *tīvra madhyama* note. In the absence of a *pañcama* and the presence of the two *madhyamas* (the sharp as well as the flat), the resultant scale whould find no place in the seventy-two *melas* of Veṅkaṭamakhī's system.

Characteristics of Ārṣabhī

126. आर्षभ्यामृषभस्त्वंशो निषादो धैवतस्तथा।
एत एव ह्यपन्यासा न्यासश्चाप्यृषभः स्मृतः॥
षट्पञ्चस्वरता चात्र षड्जपञ्चमयोर्विना॥

Ārṣabhyāmṛṣabhastvaṃśo niṣādo dhaivatastathā
Eta eva hyapanyasā nyāsaścāpyarṣabhaḥ smṛtaḥ.
Ṣaṭpañcasvartā cātra ṣaḍjapañcamayorvinā.

Trans: *Ārṣabhyāṃ* (In the *Ārṣabhī Jāti*), *ṛṣabhaḥ tu aṃśaḥ niṣādaḥ tathā dhaivataḥ* (*ṛṣabha, niṣāda* and *dhaivata* are *aṃśa* notes), *etaḥ eva apanyāsāḥ* (these are *apanyāsa* as well), *ṛṣabhaḥ ca api nyāsaḥ smṛtaḥ* (and *ṛṣabha* is the *nyāsa* note as well).

Atra ca (Here), *ṣaḍja pañcamayoḥ vinā* (with the omission of *ṣaḍja* and *pañcama*), *ṣaṭpañcasvaratā* (there is pentatonicity or hexatonicity, i.e., omission of *ṣaḍja* causes hexatonicity and omission of both *Ṣaḍja* and *pañcama* causes pentatonicity).

SAÑJĪVANAM: In *Ārṣabhī*, the consonant combinations of *ṣaḍja-dhaivata* and *ṛṣabha-dhaivata* are used repeatedly during its exposition, or *sañcāra*. In the event of all the seven notes being used, *ṣaḍja, gāndhāra* and *pañcama* are used sparingly and in pentatonic usage *gāndhāra* and *madhyama* are used sparingly. Such is the observation of Ācārya Abhinavagupta.

In the performance of *Ārṣabhī*, the *mūrcchanā* of *ṛṣabha* seems to correspond to the *Bhairavī thāṭa*, and that of *niṣāda* to the *Bilāvala thāṭa* (which are the same as the *Toḍī* and *Śaṅkarābharaṇam melas* respectively, of the *Karṇāṭaka* system).

Characteristics of Dhaivātī

127. धैवत्यां धैवतो न्यासस्वंशावृषभधैवतौ ।
अपन्यासा भवन्त्यत्र धैवतर्षभमध्यमाः ॥
षड्जपञ्चमहीनं तु पाञ्चस्वर्यं विधीयते ।
पञ्चमेन विना चैव षाडवं परिकीर्तितम् ॥
आरोहिणौ च तौ कार्य्यौ लङ्घनीयौ तथैव च ।
निषादश्चर्षभश्चैव गान्धारो बलवांस्तथा ॥

Dhaivatyāṃ dhaivato nyāsasvaṃśāvṛṣabhadhaivatau
Apanyasā bhavantyatra dhaivatarṣabhamadhyamāḥ.
Ṣaḍjapañcamahīnaṃ tu pāñcasvāryaṃ vidhīyate
Pañcamena vinā caiva ṣaḍavaṃ parikīrtitam.
Ārohiṇau ca tau kārryau laṅghanīyau tathaiva ca
Niṣādaścarṣabhaścaiva gāndhāro balavāṃstathā.

Trans: *Dhaivatyāṃ dhaivato nyāsaḥ* (In *Dhaivatī, dhaivata* is *nyāsa*), *aṃśa tu ṛṣabha dhaivatau* (and the *aṃśa* notes are *ṛṣabha* and *dhaivata*). *Atra* (Here), *dhaivatarṣabhamadhyamāḥ* (*dhaivata, ṛṣabha* and *madhyama*), *apanyāsaḥ bhavanti* (are *apanyāsa* notes). *Pāñcasvaryaṃ tu* (Pentatonicity is), *vidhīyate* (caused by), *ṣaḍjapañcamahīnaṃ tu* (the omission of *ṣaḍja* and *pañcama*). *Pañcamena vinā* (By omission of *pañcama*),

ca eva ṣāḍavaṃ parikīṛtitaṃ (there would be hexatonicity).

Ārohiṇau ca tau kāryau (The two notes, *pañcama* and *ṣaḍja* are to be used in ascent, in the seven note usage), *tathaiva ca laṅghanīyau* (but they are to be omitted in the pentatonic form). *Tathā niṣādaḥ, ṛṣabhaḥ, gāndhāraḥ ca balavān* (There is abundance of *niṣāda, ṛṣabha* and *gāndhāra* in *Dhaivatī*).

SAÑJĪVANAM: According to Abhinavagupta, when *ṛṣabha* is made *aṃśa*, the *Abhirudgatā mūrcchanā* is employed. When *dhaivata* is made *aṃśa* one uses *Uttarāyatā mūrcchanā*. When the *Jāti* is *vikṛta* or modified the notes *ṛṣabha, dhaivata* and *madhyama* are made *apanyāsa*, says Abhinavagupta. Designated as omittable, *pañcama* and *ṣaḍja* are not to be touched upon in pentatonic usage. In the seven note usage they are to be used.

Characteristics of Naiṣādī

128. निषदिन्यां निषादोंऽशो सगान्धारर्षभस्तथा।
एत एव ह्यपन्यासा न्यासश्चैवात्र सप्तमः॥
धैवत्या इव कर्तव्ये षाडवौडुविते तथा।
तद्वच्च लङ्घनीयौ बलवन्तौ तथैव च॥

Niṣādinyāṃ niṣādo'ṃśo sagāndhārarṣabhastathā
Eta eva hyapanyāsa nyāsaścaivātra saptamaḥ.
Dhaivatyā iva kartavye ṣāḍavauḍuvite tathā
Tadvacca laṅghanīyau balavantau tathaiva ca.

Trans: *Tathā niṣādinyāṃ* (And in *Naiṣādī*), *niṣādaḥ aṃśaḥ (niṣāda* is *aṃśa*), *sagāndhārarṣabhaḥ* (along with *gāndhāra* and *ṛṣabha*). *Eta eva hi* (These, i.e., *gāndhāra* and *ṛṣabha,* only) *apanyāsāḥ* (are *apanyāsa* notes), *ca eva* (and), *atra* (here), *saptamaḥ* (*niṣāda*), *nyāsaḥ* (is *nyāsa*).

Tathā ṣāḍavauduvite (And hexatonicity and pentatonicity), *dhaivatyā eva kartavye* (are to be done as in the *Dhaivatī Jāti*), (i.e., omission of *pañcama* provides for hexatonic usage and omission of *ṣaḍja* and *pañcama* causes pentatonicity), *tadvat ca laṅghanīyau balavantau* (and again here in *Naiṣādī,* as in *Dhaivatī, ṣaḍja* and *pañcama* are not to be touched in ascent but are to be used abundantly in descent in the seven note usage).

SAÑJĪVANAM: When *ṣaḍja* is *aṃśa* the *mūrcchanā* is *Uttaramandrā,* when *ṛṣabha* is *aṃśa* it is *Abhirudgatā* and when *gāndhāra* is *aṃśa* it is *Aśvākrāntā.*

Characteristics of Ṣaḍjakaiśikī

129. अंशास्तु षड्जकैशिक्याः षड्जगान्धारपञ्चमाः।
अपन्यासा भवन्त्यत्रा षड्जपञ्चमसप्तमाः॥
गान्धारश्च भवेन्न्यासो हैनस्वर्यं न चात्र तु।
दौर्बल्यं चात्र कर्तव्यं धैवतस्यर्भषस्य च॥

Aṃśāstu ṣaḍjakaiśikyāḥ sadjagāndhārapañcamāḥ
Apanyāsā bhavantyatra saḍjapañcamasaptamāḥ.

Gāndhāraśca bhavennyāso hainasvaryaṃ na cātra tu
Daurbalyaṃ cātra kartavyaṃ dhaivatasyarṣabhaśya ca.

Trans: *Ṣaḍjakaiśikyāḥ* (For the *Ṣaḍjakaiśikī*), *aṃśāstu* (the *aṃśa* notes are), *ṣaḍjagāndhārapañcamāḥ (ṣaḍja, gāndhāra* and *pañcama); bhavanti atra* (here in this *Jāti*), *apanyāsāḥ* (the *apanyāsa* notes are), *ṣaḍja-pañcamasaptamāḥ (ṣaḍja, pañcama* and *niṣāda), gāndhāraḥ ca nyāsaḥ bhavet* (and the *nyāsa* note is *gāndhāra*). *Atra tu* (In this *Jāti*), *hainasvaryaṃ nāsti* (there is no note omission, to make it pentatonic or hexatonic). *Atra ca daurbalyaṃ kartavyaṃ* (Sparing use is made of), *dhaivatasya ṛṣabhasya ca (dhaivata* and *ṛṣabha*).

SAÑJĪVANAM: The *Ṣāḍjī Jāti* is *Ṣaḍjagrāmic*, and *Gāndhārī* is *Madhyamagrāmic.* By combining the two *Jātis*, the *Ṣaḍjakaiśikī Jāti* is obtained. However, the new *Jāti* is classified under *Ṣaḍjagrāma. Sa, ga,* and *pa* are the *aṃśa* notes for this mixed *Jāti,* just as they are in *Ṣāḍjī* and *Gāndhārī.*

Dhaivata is an important note not to be omitted in *Ṣāḍjī;* however, in *Gāndhārī* it is omitted. In *Ṣaḍjakaiśikī, dhaivata* must be used, as in no *Saḍjagrāmic Jāti* it can be omitted. Nevertheless it is made weak, that is, it is used sparingly. Same is the case with *ṛṣabha,* which is never the *aṃśa* note in *Ṣāḍjī* or *Gāndhārī.*

As the *Ṣaḍjakaiśikī* is considered to be a *Ṣaḍjagrāmic Jāti,* the *pañcama* here must be a four-*śruti*

note, but in order to emphasise the characteristics of *Gāndhārī,* its *Madhyamagrāma* component, i.e., its *ṛṣabha* and *dhaivata* should also be made four-*śruti* notes. Acārya Abhinavagupta points out that the use of *niṣāda* is of the *kaiśika* kind. It gives the *Jāti* its name and also increases the *śruti* intervals of *ṛṣabha* and *niṣāda* and also affects the *gāndhāra* which also gains a *śruti* and becomes a three-*śruti* note. Thus the use of *ṣaḍjasādhāraṇa* is a usual thing in *Ṣaḍjakaiśikī.*

Characteristics of Ṣaḍjodīcyavā

130. षड्जश्च मध्यमश्चैव निषादो धैवतस्तथा।
स्युः षड्जोदीच्यवांशास्तु न्यासश्चैव तु मध्यमः॥
अपन्यासो भवत्यस्या धैवतः षड्ज एव च।
परस्परांशगमनमिष्टतश्च विधीयते॥
षाट्स्वर्यमृषभापेतं कार्य्यं गान्धर्ववेदिभिः।
पञ्चमर्षभहीनं तु पाञ्चस्वर्यं तु तत्र वै॥
षड्जश्चाप्यृषभश्चैव गान्धारश्च बली भवेत्।
गान्धारस्य च बाहुल्यं मन्द्रस्थाने विधीयते॥

Ṣaḍjaśca madhyamaścaiva niṣādo dhaivatastathā
Syuḥ ṣaḍjodīcyavāṃśāstu nyāsāścaiva madhyamaḥ.
Apanyāso bhavatyasyā dhaivataḥ ṣaḍja eva ca
Parasparāṃśagamanamiṣṭataśca vidhīyate.
Ṣāṭsvaryamṛṣabhāpetaṃ kāryyaṃ gāndharavavedibhiḥ
Pāncamarṣabhahīnaṃ pāncasvaryaṃ tu tatra vai.
Ṣaḍjāścāpyarṣbhaścaiva gāndhāraśca balī bhavet
Gāndhārasya ca bāhulyaṃ mandrasthāne vidhīyate.

Trans: *Ṣaḍjodīcyavāṃśāstu* (The *aṃśa* notes for *Ṣaḍjodīcyavā), syuḥ ṣaḍjaḥ ca madhyamaścaiva niṣādo dhaivatasthā* (are *ṣaḍja, madhyama, niṣāda* and *dhaivata). Nyāsaścaiva madhyamaḥ* (And *madhyama* is the *nyāsa* note).

Dhaivataḥ ṣaḍjaḥ eva ca apanyāsaḥ bhavati (Dhaivata and *ṣaḍja* are the two *apanyāsa* notes). *Iṣṭataḥ ca vidhīyate* (It is desirable that), *parasparāṃśagamanaṃ* (there should be an exposition of *aṃśa* notes revealing their mutual consonances). *Gāndharvavedabhiḥ* (By the adepts of *Gāndharva), ṣāṭsvaryyaṃ kāryyaṃ* (hexatonicity is to be practised), *ṛṣabhāpetaṃ* (by omission of *ṛṣabha*).

Tatra vai (In *Ṣaḍjodīcyavā), pāñcasvaryaṃ tu* (pentatonicity), *pañcarṣabhahīnaṃ* (is caused by the omission of *pañcama* and *ṛṣabha*). *Ṣaḍjaḥ ca ṛṣabhaḥ ca gāndhāraḥ ca api balī bhavet* (The notes *ṣaḍja, ṛṣabha* and *gāndhāra* are strong, i.e., used abundantly). *Mandrasthāne* (In the *mandra* septette), *gāndhārasya bāhulyaṃ* (abundance of *gāndhāra*), *ca vidhīyate* (is the rule).

SAÑJĪVANAM: Sa, ma, ni and *dha* are *aṃśa* notes, *dha* and *sa* are *apanyāsa* and *ma* is *nyāsa*. In unfolding the structure of the *Ṣaḍjodīcyavā Jāti*, i.e., in its *sañcāra*, the note combinations are formed in such a way that the mutual consonances of the *aṃśa* notes get emphasised. *Ṛṣabha*, the consonant of

dhaivata (an indispensable note in the *Ṣaḍjagrāmic* usage), dominates in the *Jāti* and so do *sa* and *ga*. Although the abundance of *ṣaḍja* is evident by its *aṃśa* position, it is mentioned again to emphasize its importance. The *Jāti* was popularly used by the people of *Udīcī,* a region in Northern India through which flowed the ancient river *Sarasvatī*. The area is now known as *Sindh*. As it belonged to *Udīcī,* it was called *Udīcyavā*. In ancient times quite a few songs and melodies were named after the regions. Many *rāgas* of later period, such as *Ṭakka, Mālava-pañcama, Gauḍī, Mālavī* and *Kāmbhojī* also belong to this category.

When *ṣaḍja* is made *aṃśa,* the *mūrcchanā* for this *Jāti* would be *Uttaramandrā,* it is *Matsarīkṛtā* when *madhyama* is *aṃśa,* it is *Rajanī* when *niṣāda* is *aṃśa,* and *Uttarāyatā* when *dhaivata* is *aṃśa*. The *Ṣaḍjo-dīcyavā Jāti* is formed by mixing *Ṣāḍjī, Gāndhārī* and *Dhaivā. Sa, ma, ni* and *dha,* are the *aṃśa* notes of this hybrid form, and are derived from the three *Jātis,* in the following manner. *Sa, ma* and *dha* as *aṃśa* from *Ṣāḍjī; sa, ma* and *ni* as *aṃśa* from *Gāndhārī* and *dha* as *aṃśa* from *Dhaivatī. Nyāsa* on *madhyama* is a special feature of *Ṣaḍjodīcyavā*. By itself, the *Ṣaḍjo-dīcyavā Jāti* is *Ṣaḍjagrāmic* but as it is also constituted by *Gāndhārī,* the *Madhyamagrāmic* component is also active in it.

Characteristics of Ṣaḍjamadhyamā

131. सर्वेंऽशाः षड्जमध्यमायामपन्यासास्तथैव च।
षड्जश्च मध्यमश्चापि न्यासौ कार्य्यौ प्रयोक्तृभिः॥
गान्धारसप्तामापेतं पाञ्चस्वर्यं विधीयते।
षाडवं सप्तमापेतं कार्यञ्चात्र प्रयोगतः।
सर्वस्वराणां सञ्चार इष्टतस्तु विधीयते।
षड्जग्रामाश्रिता ह्येता विज्ञेयाः सप्तजातयः॥

Sarve'ṃśāḥ ṣaḍjamadhyamāyāmapanyāsāstathiva ca
Ṣaḍjaśca madhyamaścāpi nyāsau kārryau prayoktṛbhiḥ.
Gāndhārasapatmāpetaṃ pāñcasvaryaṃ vidhīyate
Ṣāḍavaṃ saptamāpetaṃ kāryañcātra prayogataḥ.
Sarvasvarāṇāṃ sañcāra iṣṭatastu vidhīyate
Ṣaḍjagrāmāśritā hyetā vijñeyāḥ saptajātayaḥ.

Trans: *Ṣaḍjamadhyamāyāṃ sarve'ṃśāḥ* (In the *Ṣaḍjamadhyamā Jāti* all the seven notes can be *aṃśa*). *Tathā eva* (Besides), *ca apanyāsaḥ* (these seven notes can also be made *apanyāsa), prayoktṛbhiḥ* (by the musicians). *Ṣaḍjaḥ ca madhyamaḥ ca nyāsau kāryyau (Ṣaḍja* and *madhyama* are made *nyāsa* notes).

Pāñcasvaryaṃ (Pentatonicity), *gāndhāra saptamāpetaṃ vidhīyate* (is achieved by the omission of *gāndhāra* and *niṣāda*). *Atra* (Here), *ṣāḍavaṃ kāryaṃ* (hexatonic usage), *proyogataḥ saptamāpetaṃ* (is effected by the omission of *niṣāda*).

Iṣṭataḥ (As it may seem desirable and pleasing),

sañcāraḥ vidhīyate (the *sañcāra,* or exposition, is to be done), *sarvasvarāṇāṃ* (by using all the notes). *Etāḥ sapta jātayaḥ* (These above mentioned seven *Jātis), ṣaḍjagrāmāśritā vijñeyāḥ* (are known to be classified under *Ṣaḍjagrāma*).

SAÑJĪVANAM: All the seven notes in their *śuddha* positions, not in the *antara* or *kākalī* positions, can be made *aṃśas* in this *Jāti.* They can be *apanyāsas,* too. *Sa* and *ma* are *nyāsa.* The omission of *ni* and *ga* provides for pentatonicity and the omission of *ni* causes hexatonicity. When other notes are *aṃśa, niśāda* is made weak. The *sañcāra* allows a fair degree of freedom as there are so many notes for use. The *Saḍja-madhyamā Jāti* is formed by mixing the *Ṣāḍjī* of *Ṣaḍjagrāma* and the *Madhyamā* of *Madhyamagrāma.* It has been said that every possible melodic scale in the world is covered by one or the other variety of the eighteen *Jātis.* All the eighteen *Jātis,* it may be said, are present in the *Ṣaḍjamadhyamā Jāti. Ṣādjī* and *Madhyamā* are the foremost *Jātis* of their respective *Grāmas.* Arising out of a combination of these two *Jātis,* and having all the seven notes as its *aṃśas,* the *Ṣaḍjamadhyamā* offers the widest possible range of expression. According to Ācārya Abhinavagupta all the sweetness in the music of the whole world is encapsulated in *Ṣaḍjamadhyamā.* Also, all possible note combinations employed in the traditional seven

gītis called *āsārita, rovindaka* etc., are to be found in this *Jāti.*

In *Ṣaḍjamadhyamā* when *niṣāda* and *gāndhāra* are not made *aṃśa,* but are instead weak, and other notes become *aṃśas,* then in that case, *anataragāndhāra* and *kākalī niṣāda* are used freely. Thus, all the *mūrcchanās* of *Ṣaḍjagrāma* also find a place in this *Jāti.*

132. अतः परं प्रवक्ष्यामि मध्यमग्रामसंश्रिताः।

Ataḥ paraṃ pravakṣyāmi madhyamagrāmasaṃśritāḥ.

Trans: *Ataḥ paraṃ* (Now onwards), *pravakṣyāmi* (I shall enunciate), *madhyamagrāmasaṃśritāḥ* (*Jātis* classified under *Madhyamagrāma*).

SAÑJĪVANAM: Self-evident.

Characteristics of Gāndhārī

133. गान्धार्याः पञ्चैवांशा धैवतर्षभवर्जिताः।
षड्जश्च पञ्चमश्चैव ह्यपन्यासौ प्रकीर्तितौ॥
गान्धारश्च भवेन्न्यासः षाड्वं चर्षभं विना।
धैवतर्षभयोर्हीनं तथा चौडुवितं भवेत्॥
लङ्घनीयौ च तौ नित्यमृषभाद् धैवतं व्रजेत्।
विह्तिस्विति गान्धार्य्याः स्वरन्यासांशगोचरः॥

Gāndhāryāḥ pañcaivāṃśā dhaivatarṣabhavarjitāḥ
Ṣaḍjaśca pañcamaścaiva hyapanyasau prakīrtitau.

Gāndhāraśca bhavennyāsaḥ ṣāḍavaṃ carṣabhaṃ vinā.
Dhaivatarṣabhayorhīnaṃ tathā cauḍuvitaṃ bhavet.
Laṅghanīyau ca tau nityamṛṣabhād dhaivataṃ vrajet
Vihitasviti gāndhāryāḥ svaranyāsāṃśagocaraḥ.

Trans: *Gāndhāryāḥ* (For *Gāndhārī), dhaivata-rṣabha varjitāḥ* (with the exception of *dhaivata* and *ṛṣabha), pañca eva aṃśāḥ* (the other five notes are *aṃśa*). *Ṣaḍjaḥ ca pañcamaḥ ca eva hi apanyāsau prakirtitau* (*Ṣaḍja* and *pañcama* are known as *apanyāsa* notes).

Gāndhāra ca nyāsaḥ bhavet (*Gāndhāra* is *nyāsa*). *Ṛṣabhaṃ vinā ca ṣāḍavaṃ* (Hexatonicity is caused by the omission of *ṛṣabha), tathā ca dhaivata-rṣabha-yorbhīnaṃ auḍuvitaṃ bhavet* (and pentatonicity is caused by the absence of *dhaivata* and *ṛṣabha*).

Tau ca (These two), *nityaṃ laṅghanīyau* (are always made weak, i.e., used sparingly); *ṛṣabhāt dhaivataṃ vrajet* (from *ṛṣabha* one should touch *dhaivata* in exposition). *Iti gāndhāryāṃ* (Thus, for *Gāndhārī*), *svaranyāsāṃśagocaraḥ* (the note combinations, *aṃśa* and *nyāsa*), *vihitaḥ* (have been prescribed).

SAÑJĪVANAM: For *Gāndhārī Jātī, sa, ga, ma, pa* and *ni* are the *aṃśa* notes. *Sa* and *pa* are also *apanyāsa* and *ga is nyāsa. Ri* is omitted to provide for hexatonicity and *ri* and *dha* for pentatonicity. As *pañcama* cannot be omitted in *Madhyamagrāma*, in the

septatonic from of this *Jāti, ri* and *dha* are made weak by *laṅghana.*

Characteristics of Raktagāndhārī

134. लक्षणं रक्तगान्धार्य्या गान्धार्य्या एव यत्स्मृतम् ॥
धैवतो बलवानत्र दौर्बल्यं तस्य लोपतः ॥
गान्धारषड्जयोश्चात्र सञ्चारश्चर्षभाद् विना ।
अपन्यासस्तथा चैव मध्यमस्तु विधीयते ॥

Lakṣaṇaṃ raktagāndhāryyā gāndhāryyā eva yatsmṛtam
Dhaivato balavānatra daurbalyaṃ tasya lopataḥ.
Gāndhāraṣaḍjayoścātra sañcāraścarṣabhād vinā
Apanyāsastathā caiva madhyamastu vidhīyate.

Trans: *Raktagāndhāryyā lakṣaṇaṃ* (The characteristics of *Raktagāndhārī*), *gāndhāryyā eva yatsmṛtaṃ* (are known to be the same as of *Gāndhārī Jāti*). *Dhaivataḥ balavān atra* (Here *dhaivata* is abundant), *lopataḥ tasya daurbalyaṃ* (although it should have been weak, or sparingly used being omittable).

Atra ca (And here), *ṣaḍjagāndhārayoḥ sañcāraḥ* (there is exposition of *ṣaḍja* and *gāndhāra* combinations), *ṛṣabhāt vinā* (leaving out the intermediary *ṛṣabha*). *Tathā ca eva* (And also), *madhyamaḥ tu (madhyama), apanyāsaḥ vidhīyate* (is the *apanyāsa* note, which is not so in *Gāndhārī*).

SAÑJĪVANAM: Gāndhārī and *Pañcamī* of *Madhya-*

magrāma and *Naiṣādī* of *Ṣaḍjagrāma* combine to make the *Raktagāndhārī Jāti*. *Sa, ga, ma, pa* and *ni* are the *aṃśa* notes for it. These are so for *Gāndhārī* as well. *Pa* is *aṃśa* for *Pañcamī* and *ni* and *ga* for *Naiśādī*. Although *dhaivata* ought to have been weak and omittable, it is used abundantly in this *Jāti* and *madhyama* is the *apanyāsa* note. As in *Gāndhārī*, here too, *ṛṣabha* and *dhaivata* cause hexatonicity and pentatonicity. As in this *Jāti* the two *Grāmās* are combined, the characteristics of both the *Grāmās* are found here. Its *pañcama* is a three-*śruti* note and the *madhyama sādhāraṇa* usage modifies the positions of *madhyama* and *gāndhāra*. The latter is the influence of *Naiṣādī*. In the *sañcāra* of *ṣaḍja-gāndhāra*, the *gāndhāra* is raised by a *kaiśikī śruti*.

In this *Jāti* when *ṣāḍja* is *aṃśa*, the *mūrcchanā* is *Ṣuddhamadhyā*, when *gāndhāra* is *aṃśa* it is *Hariṇāśvā*, when *madhyama* is *aṃśa* the *mūrcchanā* is *Sauvīrī*, when *pañcama* is *aṃśa* it is *Hṛṣyakā*, and when *niṣāda* is *aṃśa* it is *Mārgī*.

Characteristics of Gāndhārodīcyavā

135. गान्धारोदीच्यवांशौ तु विज्ञेयौ षड्जमध्यमौ।
पाञ्चस्वर्यं न चैवात्र षाट्स्वर्यमृषभं विना॥
कार्य्यश्चान्तरमार्गश्च न्यासापन्यासयोस्तथा।
षड्जोदीच्यवतीवत्तु सर्वोऽत्र स विधिः स्मृतः॥

Gāndhārodīcyavāṃśau tu vijñeyau ṣaḍjamadhyamau
Pāñcasvaryaṃ na caivātra ṣāṭsvaryamṛṣabhaṃ vinā.
Kāryyāścāntaramārgaśca nyāsāpanyāsayostathā
Ṣaḍjodīcyavatīvattu sarvo'tra sa vidhiḥ smṛtaḥ.

Trans: *Ṣaḍjamadhyamau (Ṣaḍja* and *madhyama), tu vijñeyau* (are known as), *gāndhārodīcyavāṃśau (aṃśa* notes for *Gāndhārodīcyavā*). *Atra ca* (Here), *pāñcasvaryaṃ eva na* (there is no pentatonicity).

Antaramārgaśca kāryyaḥ (There should be the use of *antaramārga*, i.e., an exposition of the mutually consonant relationship between the notes that are possible *aṃśas). Tathā atra sarva vidhiḥ* (And here all the rules), *nyāsāpanyasayoḥ* (regarding *nyāsa* and *apanyāsa), smṛtaḥ* (are known to be) *ṣaḍjodīcyvatīvattu* (as in *Ṣaḍjodīcyavā Jāti*).

SAÑJĪVANAM: This hybrid *Jāti* is formed by combining *Ṣadjī* and *Dhaivatī* of *Ṣaḍjagrāma* with *Gāndhārī* and *Madhyamā* of *Madhyamagrāma*. Here, the two *Grāmas* have come together, although the *Gāndhārodīcyavā* itself has been classified under *Madhyamagrāma,* as its *pañcama* is a three-*śruti* note. In *Gāndhārodīcyavā, sa* and *ma* are *aṃśa* just as they are *aṃśa* for *Ṣāḍjī* and *Madhyamā,* though not for *Dhaivatī. Dhaivatī* is always rendered as the weaker constituent of *Gāndhārodīcyavā*. Omission of *ṛṣabha* causes hexatonic usage and there is no pentatonicity because the *pañcama* in a *Madhyamagrāma Jāti* can never be

omitted. As in *Ṣaḍjodīcyavā, sa* and *dha* are the *apanyāsa* notes. Here *antaramārga* means a consonant exposition of *sa* and *ma*. In the *mandra* register *gāndhāra* is used abundantly.

Characteristics of Madhyamā

136. मध्यमायां भवन्त्यंशा विना गान्धारसप्तमौ।
एत एव ह्यपन्यासा न्यासश्चैव तु मध्यमः॥
गान्धारसप्तमापेतं पाञ्चस्वर्यं विधीयते।
षाडवं चाप्यगान्धारं कर्तव्यं तु प्रयोगतः।
षड्जमध्यमयोश्चात्र कार्यं बाहुल्यमेव हि।
गान्धारलङ्घनं चात्र कार्य्यं नित्यं प्रयोक्तृभिः॥

Madhyamāyāṃ bhavantyaṃśā vinā gāndhārasapatamau
Eta eva hyapanyāsā nyāsasaścaiva tu madhyamaḥ.
Gāndhārasapatmāpetaṃ pāñcasvaryaṃ vidhīyate
Ṣāḍavaṃ cāpyagāndhāraṃ kartavyaṃ tu prayogataḥ.
Ṣaḍjamadhyamayoścātra kāryaṃ bāhulyameva hi
Gāndhāralaṅghanaṃ cātra kāryaṃ nityaṃ prayoktṛbhiḥ.

Trans: *Madhyamāyāṃ* (In the *Madhyamā Jāti*), *gāndhārasaptamau vinā* (with the exception of *gāndhāra* and *niṣāda*), *bhavanti aṃśāḥ* (the remaining five notes are *aṃśa*). *Eta eva* (These five are), *hyapanyāsaḥ* (*apanyāsa* as well). *Tu madhyamaḥ (Madhyama), ca eve nyāsaḥ* (is the *nyāsa* note).

Vidhīyate (The rule is to create), *pāñcasvaryaṃ* (Pentatonicity), *gāndhārasaptamāpetaṃ* (by the omis-

sion of *gāndhāra* and *niṣāda*). *Prayogataḥ* (In practice), *ṣāḍavaṃ ca api* (hexatonicity), *agāndhāraṃ kartavyaṃ* (is to be done by the omission of *gāndhāra*).

Atra (In this *Jāti*), *ca bāhulyaṃ hi kāryyaṃ* (abundance is to be ensured), *ṣaḍjamadhyamayoḥ* (of *ṣaḍja* and *madhyama*). *Atra ca nityaṃ* (And here always), *gāndhāra laṅghanaṃ kāryyaṃ* (the *gāndhāra* is to be used sparingly employing the technique of *laṅghana)*, *prayoktṛbhiḥ* (by the performers).

SAÑJĪVANAM: Sa, ri, ma, pa and *dha* are *aṃśa* notes. They also function as *apanyāsa. Madhyama* is *nyāsa*. Abundance of *sa,* and *ma* is obvious but there is a repeated injunction for them to be emphasised. When *sa* is *aṃśa* the *mūrcchanā* is *Śuddhamadhyamā,* with *ri* as *aṃśa* it is *Kalopanatā,* with *ma* as *aṃśa* it is *Sauvīrī,* with *pa* as *aṃśa* it is *Hṛṣyakā,* with *dha* as *aṃśa* it is *Pauravī.*

Characteristics of Madhyamodīcyavā

137. मध्यमोदीच्यवा पूर्णा ह्यंश एकस्तु पञ्चमः।
शेषो विधिस्तु कर्तव्यो गान्धारोदीच्यवांगतः॥

Madhyamodīcyavā pūrṇā hyaṃśa ekastu pañcamaḥ
Śeṣo vidhistu kartavyo gāndhārodīcyavāṅgataḥ.

Trans: *Madhyamodīcyavā pūrṇā (Madhyamodīcyavā Jāti* is always septatonic). *Ekastu pañcamaḥ* (The note

pañcama is the only), *aṃśa hi (aṃśa* note). *Śeṣaḥ vidhiḥ* (The remaining rules for this *Jāti*), *kartavyaḥ* (are to be observed), *gāndhārodīcyavāṅgataḥ* (as in *Gāndhārodīcyavā).*

SAÑJĪVANAM: Pañcama is the *aṃśa* note in this *Jāti* which is always septatonic. *Sa* and *dha* are *apanyāsa* notes. *Ma* is *nyāsa*. The *Jāti* is formed by combining *Gāndhārī, Pañcamī, Madhyamā* and *Dhaivatī*. The *aṃśa* note *pañcama* is also *aṃśa* for constituent *Jātis* other than *Dhaivatī*. Thus *Dhaivatī* is here a weak constituent. The *mūrcchanā* is *Hṛṣyakā*.

Characteristics of Pañcamī

138. द्वावंशावथ पञ्चम्यामृषभः पञ्चमस्तथा।
सनिषादावपन्यासौ न्यासश्चैव तु पञ्चमः॥
मध्यमावत्तु कर्तव्ये षाडवौडुविते तथा।
दौर्बल्यञ्चात्र कर्तव्यं षड्जगान्धारमध्यमैः॥
कुर्य्यादप्यत्र सञ्चारं पञ्चमस्यर्षभस्य च।
गान्धारगमनं चैव कार्य्यंत्वल्पञ्चसप्तमात्॥

Dvāvaṃśāvatha pañcamyamṛṣabhaḥ pañcamastathā
Saniṣādāvapanyasau nyāsaścaiva tu pañcamaḥ.
Madhyamāvattu kartavye ṣāḍavauḍuvite tathā
Daurbalyañcātra kartavyaṃ ṣaḍjagāndhāramadhyamaiḥ.
Kuryādapyatra sañcāraṃ pañcamasyarṣabhasya ca
Gāndhāragamanaṃ caiva kāryaṃtvalpañcasaptamāt.

Trans: *Atha pañcamyāṃ* (Now in the *Pañcamī Jāti*), *dvau aṃśau* (there are two *aṃśa* notes), *ṛṣabhaḥ pañcamastathā (ṛṣabha* and *pañcama). Saniṣādau* (Along with *niṣāda, ṛṣabha* and *pañcama*), *apanyāsau* (they are the *apanyāsa* notes as well). *Nyāsaścaiva tu pañcamaḥ* (And *pañcama* is *nyāsa*).

Ṣāḍavauḍuvite (Hexatonicity and pentatonicity), *tu kartavyau* (are to be observed), *madhyamāvat* (as in the *Madhyamā Jāti*). *Ṣaḍjagāndhāramadhyamairatra daurbalyaṃ* (Weak and sparing use of *ṣaḍja, gāndhāra* and *madhyama*), *ca kartavyaṃ* (is the rule).

Atra sañcāraṃ (In this *Jāti* the exposition of consonantal relationships), *pañcamasya ṛṣabhasya ca* (of *pañcama* and *ṛṣabha), kuryyāt* (are desirable), *ca eva* (and), *saptamāt gāndhāragamanaṃ (sañcāra* from *niṣāda* to *gāndhāra*), *alpaṃ kuryāt* (should be done sparingly).

SAÑJĪVANAM: Aṃśas are *ri* and *pa. Pa* is *nyāsa* as well. As in the *Madhyamā Jāti,* by the omission of *ga* there is hexatonicity, the omission of *ga* and *ni* causes pentatonic usage. *Ga* should rather be omitted but there is a repeated instruction stressing its sparing use. *Sañcāra* of *ri* and *pa* is a major feature. In the septatonic usage the *sañcāra* of *ga* and *ni* is limited in its scope. *Kalopanatā* is the *mūrcchanā* used when *ṛṣabha* is made *aṃśa* and *Hṛṣyakā* is the *mūrcchanā* when *pañcama* is *aṃśa.*

Characteristics of Gāndhārapañcamī

139. अथ गान्धारपञ्चम्याः पञ्चमोंऽशः प्रकीर्तितः।
तारगत्या तु षड्जोऽपि कदाचिन्नातिवर्तते ॥
ऋषभः पञ्चमश्चैव ह्यपन्यासौ प्रकीर्तितौ।
न्यासश्चैव तु गान्धारो सा च पूर्णस्वरा सदा।
पञ्चम्या यश्च गान्धार्य्याः सञ्चारः स विधीयते ॥

Atha gāndhārapañcamyāḥ pañcamo'ṃśaḥ prakīrtitaḥ
Tāragatyā tu ṣaḍjopi kadācinnātivartate.
Ṛṣabhaḥ pañcamaścaiva hyapanyāsau prakīrtitau
Nyāsaścaiva tu gāndhāro sā ca purṇasvarā sadā.
Pañcamyā yaśca gāndhāryāḥ sāñcāraḥ sa vidhīyate.

Trans: *Atha* (Now), *gāndhārapañcamyāḥ* (for the *Gāndhārapañcamī Jāti*), *pañcamaḥ (pañcama), aṃśa prakīrtitaḥ* (is known as *aṃśa*). *Tāragatyā* (In the *tāra* septette), *ṣaḍjaḥ na kadācit (ṣaḍja* is never), *ativartate* (surpassed, i.e., no note beyond *sa* is employed). *Ṛṣabhaḥ pañcamaḥ ca eva apanyāsau prakīrtitau (Ṛṣabha,* and *pañcama* are used as *apanyāsa* notes).

Gāndhāraḥ ca eva tu nyāsaḥ (The *nyāsa* note is *gāndhāra*). *Sa sañcāraḥ vidhīyate* (The *sañcāra* is supposed to be), *pañcamyāḥ gāndhāryyāḥ ca* (as that of *Pañcamī* and *Gāndhārī Jātis*). *Sā ca pūrṇasvarā sadā* (*Gāndhārapāñcamī* is always septatonic).

SAÑJĪVANAM: Pa is *aṃśa. Pa* and *ri* are *apanyāsa. Ga* is *nyāsa*. There is no pentatonic or hexa-

tonic form. As in *Gāndhārī* the *sañcāra* is from *ṛṣabha* to *dhaivata.* As a constituent, the *sañcāra* of *Pañcamī* is also employed which contains consonantal combinations of *pañcama-ṛṣabha* and *niṣāda-gāndhāra.* Here, there is no mixing of *Grāmas. Gāndhārī* and *Pañcamī* combine to make this *Jāti.*

Characteristics of Āndhrī

140. पञ्चमश्चार्षभश्चैव गान्धारोऽथ निषादवान्।
चत्वारोंऽशा भवन्त्यान्ध्र्यामपन्यासास्त एव हि॥
गान्धारश्च भवेन्न्यासः षड्जापेतं तु षाडवम्।
गान्धारर्षभयोश्चापि सञ्चारस्तु परस्परम्॥
सप्तमस्य च षष्ठस्य न्यासो गत्यनुपूर्वशः।
षड्जस्य लङ्घनं चात्र नास्ति चौडुवितं सदा॥

Pañcamaścārṣabhaścaiva gāndhāro'tha niṣādavān
Catvāro'ṃśā bhavantyāndhrāyamapanyasāsta eva hi.
Gāndhāraśca bhavennyāsaḥ ṣaḍjāpetaṃ tu sāḍavaṃ
Gāndhārarṣabhayoścāpi sañcārastu parasparam.
Saptamasya ca ṣaṣṭhasya nyāso gatyanupūrvaśaḥ
Ṣaḍjasya laṅghanaṃ cātra nāsti cauḍuvitaṃ sadā.

Trans: *Āndhryāṃ* (In *Āndhrī*), *pañcamaḥ ca ṛṣabhaḥ ca eva gāndhāraḥ atha niṣādavān (Pañcama, gāndhāra, niṣāda* and *ṛṣabha*), *catvāro* (these four notes), *aṃśāḥ bhavanti* (are *aṃśa), apanyāsasta eva hi* (as well as *apanyāsa*).

Gāndhāraśca bhavet nyāsaḥ (Gāndhāra should be *nyāsa); ṣāḍavaṃ* (hexatonicity), *tu ṣaḍjāpetaṃ* (is created by the omission of *ṣaḍja*). *Api ca sañcāraḥ* (The *sañcāra*, exposition of consonantal combination), *parasparaṃ gāndhāra ṛṣabhayoḥ* (consists of mutual combination of *gāndhāra* and *ṛṣabha*), *saptamasya ṣaṣṭhasya ca* (and of *niṣāda* and *dhaivata*).

Nyāso gati anupūrvaśaḥ (Nyāsa is done in accordance with the *aṃśa* note). *Cātra ṣaḍjasya laṅghanaṃ* (In this *Jāti* there is a sparing use of *saḍja* effected by the technique of *laṅghana). Nāsti auḍuvitaṃ sadā* (There is no pentatonicity).

SAÑJĪVANAM: Aṃśa notes are *ri, ga, pa* and *ni.* They are *apanyāsa* as well. *Gāndhāra* is *nyāsa*. Hexatonicity is caused by the omission of *ṣaḍja,* and there is no pentatonic application. *Sañcāra* contains note combination formed by *ri-ga* and *dha-ni. Nyāsa* on *ga* is done after touching *ri, ga, pa* or *ni,* whichever is the *aṃśa* note at a given time. *Hṛṣyakā* is the *mūrcchanā* to be used when *pañcama* is made *aṃśa; Kalopanatā* when *ṛṣabha* is *aṃśā; Hariṇāśvā* when *gāndhāra* is *aṃśa;* and *Mārgī* when *niṣāda* is *aṃśa.* This *Jāti* is formed by combining *Gāndhārī* and *Ārṣabhī Jātis.*

Characteristics of Nandayantī

141. नन्दयन्त्यां क्रमान्न्यासापन्यासांशाः प्रकीर्तिताः।
गान्धारो मध्यमश्चैव पञ्चमश्चैव नित्यशः॥
षड्जो लोप्यश्च लङ्घ्यश्च नान्ध्रीसञ्चरणं भवेत्।
लङ्घनं ऋषभस्यापि तच्च मन्द्रगतं स्मृतम्॥
तारगत्या तु षड्जोऽपि कदाचिन्नातिवर्तते।
गान्धारो वा ग्रहः कार्य्यः तथा न्यासश्च नित्यशः॥

Nandayantyāṃ kramānnyāsāpanyāsāṃsāḥ prakīrtitāḥ
Gāndhāro madhyamaścaiva pañcamaścaiva nityaśaḥ.
Ṣaḍjo lopyaśca laṅghyaśca nāndhrīsañcaraṇaṃ bhavet
Laṅghanaṃ ṛṣabhasyāpi taccha mandragataṃ smṛtam.
Tāragatyā tu ṣaḍjopi kadācinnātivartate
Gāndhāro va grahaḥ kāryyaḥ tathā nyāsaśca nityaśaḥ.

Trans: *Nandayantyāṃ* (For the *Nandayantī Jāti*), *gāndhāraḥ madhyamaḥ ca eva pañcamaḥ ca eva (gāndhāra, madhyama* and *pañcama), nityaśaḥ* (are alwayś), *prakīrtitāḥ* (known as), *nyāsāpanyāsāṃśāḥ* (*nyāsa, apanyāsa* and *aṃśa*), *kramāt* (respectively). *Śaḍjaḥ (Śaḍja), lopyaḥ* ca *laṅghyaḥ ca* (is omittable and is to be employed sparingly by using *laṅghana*). *Āndhrī sañcaraṇaṃ* (The *sañcāra* with note combinations of *Āndhrī*), *na bhavet* (should be avoided).

Tāragatyā (In the *tāra* or the third register), *ṣaḍjaḥ (ṣaḍja), api kadācit na ativartate* (is never to be exceeded). *Gāndhāraḥ vā* (As an alternative,

Gāndhāra), grahaḥ kāryyaḥ (may be made the *graha* note), *tathā* (and also), *nityaśaḥ nyāsaḥ* (the permanent *nyāsa* note for *Nandayantī*).

SAÑJĪVANAM: Pañcama is the *aṃśa, graha* and *nyāsa* note in *Nandayantī. Madhyama* and *pañcama* can both be *apanyāsa,* in case *pañcama* is made *aṃśa. Gāndhāra* is the usual *nyāsa* note. Hexatonicity is caused by omission of *ṣaḍja. Ṣaḍja* is mentioned here not only as an omittable note but also as one to be used sparingly by *laṅghana.* Sparing use implies *laṅghana.* However, *laṅghana* is mentioned explicitly to keep *ṣaḍja* minimal.

The *Nandayantī Jāti* is a mixture of *Ārṣabhī, Gāndhārī* and *Pañcamī. Ārṣabhī* and *Gāndhārī* combine to make up the *Āndhrī Jāti.* Hence, it is necessary that the intruding influence of *Āndhrī*'s *sañcāra* should be excluded while creating the *sañcāra* combinations for *Nandayantī.* For this reason the *ri-ga* and *dha-ni* combinations constituting the *sañcāra* of *Āndhrī* are not used here. *Pañcama* is the *aṃśa* common to *Gāndhārī* and *Pañcamī* as well as *Nandayantī.* It is not so in *Ārṣabhī.* Thus, the *Ārṣabhī* constituent is weak in *Nandayantī* which makes it distinct from *Āndhrī.* For the same reason, in *Nandayantī, ṛṣabha* is omitted in the *mandra sthāna* or register. This example indicates, that if in the hybrid *Jātis* the constituents are in unequal or in different

proportions, the *sañcāra* and note combinations also vary according to the proportions. As *Pañcama* is the *aṃśa* note, the prescribed *mūrcchanā* for *Nandayantī* is *Hṛṣyakā*.

Characteristics of Kārmāravī

142. कार्मारव्याः स्मृता अंशा ऋषभः पञ्चमस्तथा।
धैवतश्च निषादश्चाप्यपन्यासास्त एव तु॥
पञ्चमश्च भवेन्न्यासो हैनस्वर्यं न चात्र तु।
गान्धारस्य विशेषेण सर्वतो गमनं भवेत्॥

Kārmāravyāḥ smṛtā aṃśa ṛṣabhaḥ pañcamastathā
Dhaivataśca niṣādaścāpyapanyāsāsta eva tu.
Pañcamaśca bhavennyāso hainasvaryaṃ na cātra tu
Gāndhārasya viśeṣeṇa sarvato gamanaṃ bhavet.

Trans: *Kārmāravyāḥ aṃśāḥ* (The *aṃśa* notes for *Kārmāravī Jāti), ṛṣabhaḥ pañcamaḥ tathā dhaivataḥ ca niṣādaḥ ca smṛtaḥ* (are *ṛṣabha, pañcama, dhaivata* and *niṣāda*). *Te eva tu* (They are also made), *apanyāsāḥ* (*apanyāsa*).

Pañcamaḥ ca nyāsaḥ bhavet (*Pañcama* is the *nyāsa* note). *Atra tu* (In this *Jāti), hainasvaryaṃ ca na* (there is no omission of notes to obtain pentatonicity or hexatonicity). *Sarvataḥ gāndhārasya gamanaṃ* (*Sañcāra* ending with *gāndhāra* beginning from various

notes), *bhavet* (is supposed to be), *viśeṣeṇa* (a special feature of this *Jāti*).

SAÑJĪVANAM: The notes *ri, pa, dha* and *ni* are *aṃśa* as well *apanyāsa. Pa* is the *nyāsa*. The *Jāti* is always septatonic. The *aṃśa* notes are not used here in such abundance as is *gāndhāra*, which however, is neither *aṃśa* nor *nyāsa* nor *apanyāsa*. It makes *saṇcāra* combinations with all the notes. This is in exception to the general rule well observed so far in the description of *Jātis.*

The constituents of *Kārmāravī* are the *Ārṣabhī, Pañcamī* and *Naiṣādī Jātis.* The first two are *Madhyamagrāmic* but the third is *Ṣaḍjagrāmic.* Thus there is a mixture of the two *Grāmas* in *Kārmāravī.* Of the *aṃśa* notes of *Kārmāravī, ṛṣabha* is *aṃśa* for *Ārṣabhī, Pañcamī* and *Naiṣadī; pañcama* for *Pañcamī* only, *dhaivata* for *Ārṣabhī* and *niṣāda* for *Naiṣādā* only. *Pa* is *nyāsa* in *Pañcamī, ri, ni* are *apanyāsa* for *Ārṣabhī* and *ri, pa* and *ni* for *Pañcamī,* and *ri* for *Naiṣādī.*

Thus we see that two of the *aṃśa* notes of *Pañcamī* are found in *Kārmāravī. Pañcamī's nyāsa* and *apanyāsa* notes are also employed. Consequently, *Pañcamī* becomes the dominant constituent in *Kārmāravī* while *Ārṣabhī* and *Naiṣādī* remain the weaker parts.

Characteristics of Kaiśikī

143. कैशिक्यास्तु तथा ह्यंशाः सर्वे चैवर्षभं विना।
एत एव ह्यपन्यासा न्यासौ गान्धारसप्तमौ॥
धैवतेंऽशे निषादे च न्यासः पञ्चम इष्यते।
अपन्यासः कदाचित्तु ऋषभोऽपि विधीयते॥
आर्षभ्यां षाडवं चात्र धैवतर्षभवर्जितम्।
तथा चौडुवितं कुर्य्यात् बलिनौ चान्त्यपञ्चमौ॥
दौर्बल्यं ऋषभस्यात्र लङ्घनं च विशेषतः।
अंशवत्कल्पितश्चान्यैः षाडवे तु विधीयते॥
षड्जमध्यावदत्रापि सञ्चारस्तु भवेदिह॥

Kaiśikyāstu tathā hyaṃśāḥ sarve caivarṣabhaṃ vinā
Eta eva hyapanyāsā nyāsau gāndhārasaptamau.
Dhaivate'ṃśe niṣāde ca nyāsaḥ pañcama iṣyate
Apanyāsaḥ kadācittu ṛṣabho'pi vidhīyate.
Ārṣabhyāṃ ṣāḍavaṃ cātra dhaivatarṣabhavarjitam
Tathā cauḍuvitaṃ kuryyāt balinau cāntyapañcamau.
Daurbalyaṃ ṛṣabhasyātra laṅghanaṃ ca viśeṣataḥ.
Aṃśavatkalpitaścānyaiḥ ṣāḍave tu vidhīyate.
Ṣaḍjamadhyāvadatrāpi sañcārastu bhavediha.

Trans: *Tathā hi kaiśikyāḥ tu* (And in the *Kaiśikī Jāti*), *sarve eva aṃśāḥ* (all the six notes are *aṃśa)*, *ṛṣabhaṃ vinā* (except for *ṛṣabha*). *Eta eva hi apanyāsāḥ* (These six are *apanyāsa* as well). *Gāndhāra saptamau nyāsau* (*Gāndhāra* and *niṣāda* are the *nyāsa* notes).

Dhaivate aṃśa niṣāda ca (In the event of *dhaivata* and *niṣāda* being *aṃśa*), *nyāsaḥ pañcama iṣyate (pañcama* is the desired note for *nyāsa*). *Kadācit tu* (Sometimes), *ṛṣabhaḥ api apanyāsaḥ vidhīyate (ṛṣabha* is made *apanyāsa*).

Ārṣabhyāṃ ca atra ṣāḍavaṃ (Hexatonicity is caused by the omission of *ṛṣabha*). *Tathā cauḍuvitaṃ kuryyāt* (And pentatonicity is to be obtained), *dhaivatarṣabhavarjitaṃ* (by the omission of *dhaivata*, and *ṛṣabha*). *Tathā ca* (And here), *antyapañcamau (niṣāda* and *pañcama), balinau* (are in abundance).

Atra (In this *Jāti* there is), *viśeṣataḥ* (especially), *daurbalyaṃ* (weak usage), *ca laṅghanaṃ* (and *laṅghana*), *ṛṣabhasya* (of *ṛṣabha*). *Anyaiḥ* (By some people), *aṃśavat kalpitaḥ* (*ṛṣabha* has been considered 'like *aṃśa*', i.e., it has been made *apanyāsa* note). *Ṣāḍave tu vidhīyate* (Some use *ṛṣabha* for the purpose of hexatonicity). *Iha api* (In *Kaiśikī*), *sañcāraḥ tu bhavet* (*sañcāra,* the exposition of note combinations), *ṣaḍjamadhyāvat* (is like that of the *Ṣaḍjamadhyamā Jāti*).

SAÑJĪVANAM: Sa, ga, ma, pa, dha and *ni* are *aṃśa* and *apanyāsa. Ga* and *ni* are *nyāsa.* When *dhaivata* or *niṣāda* are *aṃśa,* the *nyāsa* is *pañcama.* Sometimes *ṛṣabha* also is *apanyāsa,* but not so when it is omittable. It is *apanyāsa* if the *Jāti* is used in a septatonic condition. *Ṛṣabha* is generally weak and its omission causes hexatonicity. Pentatonic form of the

Jāti omits *ṛṣabha* and *dhaivata. Pa* and *ni* are abundant, and are used in that way even when they are not *aṃśa*. The *sañcāra* is as of *Ṣaḍjamadhyamā*, though a trifle limited as this *Jāti* has only six notes as *aṃśa*, whereas the *Saḍjamadhyamā* has seven *aṃśas*.

With the exception of *Dhaivatī* and *Ārṣabhī* all other denominatory *Jātis* combine to make *Kaiśikī*. In *Kaiśikī*, there is a confluence of the two *Grāmās*. The *Jāti* itself is classified as *Madhyamagrāmic*. Here *ṛṣabha* and *dhaivata* are both weak or omittable and they are so as they are not in their original forms but after modifications have become four-*śruti* notes. As the *Ṣaḍjagrāmic Jātis* are also among the constituents of *Kaiśikī, pañcama* can be used here as a four-*śruti* note as well. Thus, *madhyama sādhāraṇa* and *ṣaḍja sādhāraṇa* modifications (another name for *kaiśika* usage), are employed in this *Jāti*. This practice of using both kinds of *sādhāraṇa*, i.e., *ṣaḍja* and *madhyama sādhāraṇas*, is also found in the *Bhinnakaiśika Rāgas*. This practice has been called *Grāmasādhāraṇa* by Mataṅga Muni, says Abhinvagupta.

144. मिश्रं गेयं यदि यत्तदर्थितज्ञेयमधिकबाहुल्यम्।
सङ्करभूषणसन्ततिवैचित्र्याण्यत्र रञ्जनातिशयात्॥

Miśraṃ geyaṃ yadi yattadarthitajñeyamadhikabāhulyam
Saṅkarabhūṣaṇasantativaicitryāṇyatra rañjanātiśayāt.

Trans: *Atra* (Here in this *Kaiśikī Jāti*), *rañjana*

atiśayāt (because of its immense capability to please), *vaicitryāṇi* (there is a great variety), *saṅkarabhūṣaṇa-santati* (born out of the various *alaṅkarās*, i.e., embellishments and fine usages, which are made possible by the mixing of *Grāmas* and *Jātis*). *Yadi yat miśraṃ geyaṃ* (If *Gāndharva* is to be created out of mixing), *tat adhikabāulyam* (the abundance of mixing), *arthita-jñeyaṃ* (is considered most desirable in this *Jāti*).

SAÑJĪVANAM: Out of the ten characteristics of the *Jātis*, when different characteristics are selected from various *Jātis* to form a new mixture, then such a confluence is known as *miśrageya*, or just *miśra*. For example, when the *aṃśa* of one *Jāti*, *nyāsa* of another and *apanyāsa* of a third is taken to form a novel combination, the possible variety in production is unlimited. The *Grāmarāgas* are thus *miśra*. Such mixing has been sanctioned and practised by proponents of music like Mataṅga, Nandī, Kāśyapa, Yāṣṭika and others. It is highly desirable in the *Kaiśikī Jāti*. The mixing should be such that the constituents are no longer discernable and the mixture has a new taste. The constituents are not be displayed in a sequence but should be fused to make an entirely new creation.

The *miśra*, should not only have a greater ability to please, but should also facilitate a greater use of various *alaṅkaras*, or embellishments that have been classified earlier. As a matter of rule, *miśra* or mixing, should profusely employ *alaṅkāras*. A greater ability to

please is achieved by mixing and by *alaṅkaras* and not so much by the words of a composition or *tāla*. In *miśrageya*, the composite (*miśra*) usage is named after the *Jāti* or the *Grāmarāga* that dominates it. Such is the opinion of Dattilācārya. The '*Bhinnaṣaḍja*' *rāga* is similar to *Ṣaḍjodīcyavā Jāti* and '*Bhinna*' to *Nandayantī*. In this way the characteristics of the *Grāmarāgas* have also been implicitly indicated by Bharata Muni. Those who credit Kāśyapa and other innovators with the creation of *Grāmarāgas* have missed the full import of the words of Bharata Muni.

The above verse in *aryyā* metre was not to be found in the manuscripts of the *Nāṭyaśāstra* possessed by Ācārya Abhinavagupta. It was read by him in the copies possessed by others.

145. एवमेता बुधैर्ज्ञेया जातयो दशलक्षणाः।
यथा यस्मिन् रसे याश्च गदतो मे निबोधत॥

Evametā bhudhairjñeyā jātayo daśalakṣaṇāḥ
Yathā yasmin rase yāśca gadato me nibodhata.

Trans: *Evaṃ* (Thus), *etāḥ jātayaḥ* (these *Jātis*), *daśalakṣañaḥ* (that have ten characteristics), *buddhaiḥ jñeyāḥ* (have been known by the wise). *Gadataḥ me* (Under my instructions), *nibodhata* (you may now know), *yathā* (how), *yāḥ ca yasmin rase* (each *Jāti* is related to a given *rasa*).

SAÑJĪVANAM: Self-evident.

Thus ends the twenty-eighth chapter of the *NĀṬYAŚĀSTRA* of Bharata Muni with the commentary *SAÑJĪVANAM* by Acārya Bṛhaspati, translated into English by Bharat Gupt.

ŚIVĀRPAṆAMASTU

APPENDIX I

Employment of Jātis According to Rasa

(Excerpts from the *Nāṭyaśāstra*, Chapter 29)

1. षड्जोदीच्यवती चैव षड्जमध्या तथैव च।
मध्यपञ्चमबाहुल्यात् कार्य्या श्रृङ्गारहास्ययोः॥

Ṣaḍjodīcyavatī caiva ṣaḍjamadhyamā tathiava ca
Madhyapañcamabāhulyāt kāryyā śṛṅgārahāsyayoḥ.

Trans: *Madhyamapañcamabāhulyāt* (Because of the abundance of *madhyama* and *pañcama*, i.e., on account of these notes being *aṃśa*), *ṣaḍjodīcyavatī ca eva* (the *Ṣaḍjodīcyavatī Jāti* and), *ṣaḍjamadhyā tathaiva ca* (the *Ṣaḍjamadhyamā Jāti* also), *kāryyā* (are to be employed for the purpose of), *śṛṅgārahāsyayoḥ* (*śṛṅgāra* and *hāsya rasas*, i.e., for the erotic and the humorous sentiments).

SAÑJĪVANAM: For *Ṣaḍjodīcyavā*, *sa*, *ma*, *dha*, and *ni* are the *aṃśa* notes. When *madhyama* is *aṃśa*, the *Jāti* can be used for *śṛṅgāra* and *hāsya*. In *Ṣaḍja-madhyamā* all the notes can take up the *aṃśa* position, but the *Jāti* is to be employed for *śṛṅgāra* and *hāsya* only when *madhyama* or *pañcama* is *aṃśa*.

2. षाड्जी त्वथार्षभी चैव स्वस्वरांशपरिग्रहात्।
वीरेऽद्भुते च रौद्रे च प्रयोज्ये गानयोक्तृभिः॥

Ṣāḍjī tvathārṣabhī caiva svasvārāṃśaparigrahāt
Vīre'dbhute ca raudre ca prayojye gānayoktṛbhiḥ.

Trans: *Svasvarāṃśaparigrahāt* (By the use of their respective *aṃśa* notes, i.e., the denominatory ones such as *ṣaḍja* and *ṛṣabha*), *ṣāḍjī tu ārṣabhī ca eva (Ṣāḍjī* and *Ārṣabhī Jātis), prayojye* (are used), *gānayoktṛbhiḥ* (by the producers of *gāna), vīre'dbhute ca raudre ca* (for the purpose of *vīra, adbhuta* and *raudra rasas* i.e., the heroic, the wonderous and the terrible sentiments).

SAÑJĪVANAM: The various *aṃśa* notes for *Ṣāḍjī* are *sa, ga, ma, pa,* and *dha* but it is to be applied for the heroic, the wonderous and the terrible sentiments only when *ṣaḍja* is *aṃśa*. And similarly, *Ārṣabhī* is to be employed for the *vīra, adbhuta* and *raudra rasas* when *ṛṣabha* is *aṃśa* and not when other *aṃśas,* such as *dha* and *ni* are used.

3. निषादेंऽशे तु नैषादी गान्धारे षड्जकैशिकी।
करुणे तु रसे कार्य्या जातिगानविशारदैः॥

Niṣāde'aṃśe tu naiṣādī gāndhāre ṣaḍjakaiśikī
Karuṇe tu rase kāryyā jātigānaviśāradaiḥ.

Trans: *Niṣāde aṃśe* (When *niṣāda* is *aṃśa*), *naiṣādī* (then the *Naiṣādī Jāti*), *gāndhāre* (when

gāndhāra is *aṃśa*), *ṣaḍjakaiśikī* (then the *Ṣaḍjakaiśikī Jāti*), *tu kāryyā* (are to be employed for), *karuṇe rase* (*karuṇa* or the pathetic sentiment), *jātigānaviśāradaiḥ* (by the experts of *Jātigāna*).

SAÑJĪVANAM: Out of *ni, re* and *ga* of *Naiṣādī*, the purpose of *karuṇa rasa* is served by *ni* as *aṃśa;* and out of *sa, ga* and *pa* of *Ṣaḍjakaiśikī* only when *ga* is *aṃśa*, the *Jāti* can be used for the pathetic sentiment.

4. धैवती धैवतांशे तु बीभत्से सभयानके।
ध्रुवाविधाने कर्तव्या जातिर्गाने प्रयत्नतः।
षड्जग्रामाश्रिता ह्येताः प्रयोज्या जातयो बुधैः॥

Dhaivatī dhaivatāṃśe tu bībhatse sabhayānake
Dhruvāvidhāne kartavyā jātirgāne prayatnataḥ.
Ṣaḍjagrāmāśritā hyetāḥ prayojyā jātayo budhaiḥ.

Trans: *Prayatnataḥ* (By careful effort), *dhruvāvidhane jātigāne* (while making use of *jātigāna* for the *dhruvās*, in dramatic performances), *dhaivatī tu kartavyā* (the *Dhaivatī Jāti* is to be employed), *dhaivatāṃśe tu* (by making *dhaivata* as the *aṃśa* note), *bībhatse tu bhayānake* (for the sake of *bībhatsa* and *bhayānaka rasa*, i.e., the disgusting and the fearful sentiments). *Hyetāḥ jātayaḥ* (These *Jātis*), *ṣaḍjagrāmāśritāḥ* (classified under *Ṣaḍjagrāma*), *buddhaiḥ prayojyā* (are to be used by the wise).

5. अतः परं प्रवक्ष्यामि मध्यमग्रामसंश्रयाः।

Ataḥ paraṃ pravakṣyāmi madhyamagrāmasaṃśrayāḥ.

Trans: *Ataḥ paraṃ* (Further), *pravakṣyāmi* (I shall speak about), *madhyamagrāmasaṃśrayāḥ* (those *Jātis* classified under *Madhyamagrāma*).

6. गान्धारीरक्तगान्धार्यौ गान्धारांशोपपत्तितः।
करुणे तु रसे कार्य्ये निषादेंऽशे तथैव च॥

Gāndhārīraktagāndhāryau gāndhārāṃśopapattitaḥ
Karuṇe tu rase kāryye niśād'eṃśe tathaiva ca.

Trans: *Gāndhārāṃśopapattitaḥ* (*Gāndhāra* being chosen as *aṃśa*), *tathā eva niṣāde aṃśe ca* (and, similarly, when *niṣāda* is made as *aṃśa*), *gāndhārīrakta-gāndhāryau* (*Gāndhārī* and *Raktagāndhārī Jātis*), *tu kāryye* (are to be employed), *karuṇe rase* (for the expression of the pathetic sentiment).

SAÑJĪVANAM: Sa, ga, ma, pa and *ni* are the *aṃśa* notes for both the *Gāndhārī* and *Raktagāndhārī Jātis*. But these are employed for the purpose of *karuṇa rasa*, the pathetic sentiment, only when *niṣāda* or *gāndhāra* is *aṃśa*.

7. मध्यमा पञ्चमी चैव नन्दयन्ती तथैव च।
गान्धारपञ्चमी चैव मध्यमोदीच्यवा तथा।
मध्यपञ्चमबाहुल्यात् कार्य्याः शृङ्गारहास्ययोः॥

Madhyamā pañcamī caiva nandayantī tathaiva ca
Gāndhārapañcamī caiva madhyamodīcyavā tāthā.
Madhyapañcamabāhulyāt kāryyāḥ śṛṅgārahāsyayoḥ.

Trans: *Madhyamapañcamabāhulyāt* (On account of the abundance of *madhyama* and *pañcama* in them, i.e., when these notes are made *aṃśa* in), *madhyamā, pañcamī eva ca, tatha eva nandayantī ca, gāndhāra-pañcamī eva ca, tathā madhyamodīcyavā* (*Madhyamā, Pañcamī, Nandayantī, Gāndhārapañcamī* and *Madhyamodīcyavā Jātis*), *śṛṅgāra hāsyayoḥ kāryyāḥ* (are to be employed for the *śṛṅgāra* and *hāsya rasas* i.e., the erotic and the humorous sentiments).

SAÑJĪVANAM: For *Madhyamā sa, ri, ma, pa* and *dha;* for *Pañcamī ri, pa;* for *Nandayantī* only *pa;* for *Gāndhārapañcamī pa* and for *Madhyamodīcyavā* again *pa* are the *aṃśa* notes. When *pa* or *ma* as in *Madhyamā* is made *aṃśa* these *Jātīs* are suitable for *śṛṅgāra* and *hāsya.*

8. कार्मारवी तथा चान्ध्री गान्धारोदीच्यवा तथा।
वीरे रौद्रेऽद्भुते कार्य्याः षड्जर्षभांशयोजिताः॥

Kārmāravī tathā cāndhrī gāṅdhārodīcyavā tathā
Vīre raudre'dbhute kārryāḥ ṣaḍjarṣabhāṃśayojitāḥ.

Trans: *Ṣaḍjarṣabhāṃśayojitāḥ* (Where *ṣaḍja* and *ṛṣabha* are made *aṃśa* notes), *kārmāravī tathā cāndhrī tathā gāndhārodīcyavā* (the *Jātis, Kārmāravī, Āndhrī*

and *Gāndhārodīcyavā*), *vire, raudre, adbhute kāryyāḥ* (are to be used for the purpose of the *vira, raudra* and *adbhuta rasas,* i.e., the heroic, terrible and the wonderous sentiments).

SAÑJĪVANAM: Ri, pa, dha and *ni* are *aṃśa* for *Kārmāravī; ri, ga, pa* and *ni* for *Āndhrī;* and *sa* and *ma* for *Gāndhārodīcyavā.*

Gāndhārodīcyavā is used for these *rasas* only when *sa* is the *aṃśa* note.

9. कैशिकी धैवतांशे तु बीभत्से सभयानके।

Kaiśikī dhaivātāṃśe tu bībhatse sabhayānake.

Trans: *Dhaivataṃśe tu* (When *dhaivata* is *aṃśa*), *kaiśikī* (the *Kaiśikī Jāti*), *bībhatse sabhayānake* (is used for the purpose of the *bībhatsa* and the *bhayānaka rasas,* i.e., the disgusting and the fearful sentiments).

SAÑJĪVANAM: Self-evident.

10. एकैव षड्जमध्या ज्ञेया सर्वरससंश्रया जातिः।
तस्यास्त्वंशाः सर्वे स्वरास्तु विहिताः प्रयोगविधौ॥

Ekaiva ṣaḍjamadhyā jñeyā sarvarasasaṃśrayā jātiḥ
Tasyāstvaṃśāḥ sarve svarāstu vihitāḥ prayogavidhau.

Trans: *Ekā ṣaḍjamadhyā eva* (Only the *Ṣaḍjamadhyamā*), *sarvarasasaṃśrayā jātiḥ* (*Jāti* can be

used for all the *rasas*). *Prayogavidhau* (According to the rules of application), *tasyāḥ tu sarve svarāḥ aṃśāḥ vihitāḥ* (all its notes can be *aṃśa*, of course, one at a time).

SAÑJĪVANAM: See *śloka* 136 of the text.

11. यो यदा बलवान् यस्मिन् स्वरो जातिसमाश्रयात्।
तत्प्रवृतं रसे गानं कार्य्यं गेये प्रयोक्तृभिः॥

Yo yadā balavān yasmin svaro jātisamāśrayāt
Tatpravṛttaṃ rase gānaṃ kāryyaṃ geye prayoktṛbhiḥ.

Trans: *Jātisamāśrayāt* (Being a part of the *Jāti*), *yo svaro yadā balavān* (when a note becomes strong, i.e. *aṃśa*), *yasmin* (in that *Jāti, rāga* or *rāgabhāṣā*), *tatpravṛttaṃ gānaṃ* (beginning with and in accordance to that note), *rase kāryyaṃ* (the *rasa* is to be employed), *geye* (in song), *pryoktṛbhiḥ* (by the producers of music).

SAÑJĪVANAM: By the above verse it is made clear that the creation of *rasa* in a *Jāti, rāga* or *rāgabhāṣā* is determined by the *aṃśa* note. In the case of *Jātis,* the *aṃśa* notes are specifically mentioned, and therefore, the choice of *rasa* is easy to make. But in *grāmarāgas* or *rāgabhāṣas,* where the denomination of *aṃśa* may not be clear, the choice of *rasa* can be made by tracing the mother *Jāti* which has given rise to that particular *rāgabhāṣā.*

In his thirty-second chapter, Bharata Muni mentions the *Grāmarāgas* which may be employed in certain portions of a play. The verses as accepted by Abhinavagupta read as follows:

"Pūrvaraṅgavidhāne tu kuryād vai cokṣaṣāḍavam
Devapujādhikārastu tatra samparikīrtitam.
Tataśca kāvyabandheṣu nānābhāvasamāśrayam
Grāmadvayagataṃ kāryaṃ yathāsthānarasānvitam.
Mukhe tu madhyamagrāmaḥ ṣaḍjaḥ pratimukhe bhavet
Sādhāritastathā garbhe'vamarśe caiva pañcamaḥ".

"In the *purvaraṅga* portion of a dramatic performance one should use the *Grāmarāga* named *cokṣaṣāḍava.* There (in *pūrvaraṅga,* i.e., the prologue consisting of dance and musical pieces), ritualistic worship of the gods has been regarded as mandatory. In the later portions of a play proper both the *Grāmas* (i.e., *Jātis* and *grāmarāgas* from these *Grāmas*) should be employed keeping in mind the suitability of sentiments (*bhāvas*) and *rasas.* As a general prescription, in the *mukhasandhi* portion of a play the *grāmarāga* called '*madhyamagrāma*' should be employed. In the *pratimukhasandhi* portion, one should use the *grāmarāga* called '*ṣaḍja*' and in *garbha, avamarṣa* and *nirvahaṇa sandhi* portions, '*sādhārita*', '*pañcama*' and '*kaiśika*' *grāmarāgas* should be employed respectively". (*Nāṭyaśāstra 32: 426-9*).

In his commentary on Śārṅgadeva's medieval work

Saṅgītaratnākara, Kallinātha quotes a different reading for the verses of *Nāṭyaśāstra*, which may be translated as follows:

"In the *pūrvaraṅga*, the *grāmarāga* to be employed is '*śuddhā*'; in *prastāvanā*, it is '*bhinnā*'; in *mukhasandhi*, it is '*vesava*'; in *garbha* it is '*gauḍī*'; in *avamarṣa* and *nirvahaṇa*, it is '*sādhārita*'. In *mukha* it can be '*madhyamagrāma*' also, and '*ṣaḍja*' in *pratimukha*; in *garbha*, it is '*sādhārita*' and in *avamarṣa* it is '*pañcama*'; in the end (*nirvahaṇa*) it is '*kaiśika*' and in *pūrvaraṅga* it is '*ṣāḍava*'. In *citra* (a *pūrvaraṅga* variety) of eighteen parts one should employ '*kaiśikamadhyama*'. Brahmā has prescribed the use of these 'pure' *grāmarāgas*."

It is obvious that the text of *Nāṭyaśāstra* available to Kallinātha had been ammended to accomodate the *grāmarāgas* and *rāgabhāṣās* in greater variety. There are indications that *dhruvā* songs, for which *Gāndhārva* was employed in the theatre performances, were later set to common melodies also.

12. मध्यमपञ्चमभूयिष्ठं गानं शृंगारहास्ययोः।
षड्जर्षभप्रायकृतं वीररौद्राद्भुतेषु च॥
गान्धारसप्तमप्रायं करुणे गानमिष्यते।
तथा धैवतभूयिष्ठं बीभत्से सभयानके॥

Madhyamapañcamabhūyiṣṭhaṃ gānaṃ śṛṅgārahasyayoḥ
Ṣaḍjarṣabhaprāyakṛtam vīraraudrādbhuteṣu ca.

Gāndhārasamptamaprāyaṃ karuṇe gānamiṣyate
Tathā dhaivatabhūyiṣṭhaṃ bībhatse sabhayānake.

Trans: *Śṛṅgārahāsyayoḥ* (For the sake of the erotic and humorous sentiments), *madhyamapañcamabhūyiṣṭhaṃ gānaṃ* (the song should employ *madhyama* and *pañcama* abundantly). *Vīraraudrādbhuteṣu* ca (For the heroic and wonderous sentiments), *ṣaḍjarṣabhaprāyakṛtaṃ* (the notes *ṣaḍja* and *ṛṣabha* should be used profusely). *Karuṇe* (For the pathetic sentiment), *gāndhārasaptamaprāyaṃ gānamiṣyate* (the song [theatrical *dhruvās*] should employ *gāndhāra* and *niṣāda* in abundance. *Tathā* (And), *bībhatse sabhayānake* (for the sentiments of revulsion and fear), *dhaivatabhūyiṣṭhaṃ* (the song should be replete with *dhaivata*).

SAÑJĪVANAM: Self-evident.

13. एकैव षड्जमध्या विज्ञेयाखिलरसाश्रया जातिः।
तस्यास्वंशाः सर्वे स्वराश्च विहिता प्रयोगविधौ॥
सर्वेष्वंशेषु रसा नियमविधानेन सम्प्रयोक्तव्याः।
काकल्यन्तर विहिता विशेषयुक्तास्तु बलवन्तः॥
एवमेता बुधैर्ज्ञेया जातयो नाट्यसंश्रयाः॥

Ekaiva ṣaḍjamadhyā vijñeyākhilarasāśrayā jātiḥ
Tasyāsvaṃśāḥ sarve svarāśca vihitā prayogavidhau.
Sarveṣvaṃśeṣu rasā niyamavidhānena samprayoktavyāḥ
Kākalyantara vihitā viśeṣayuktāstu balavantaḥ.
Evameta budhairjñeyā jātayo nāṭyasaṃśrayāḥ.

Trans: *Ekaiva* (Only), *ṣaḍjamadhyā* (the *Ṣaḍjamadhyā*), *jātiḥ* (*Jāti*), *vijñeyā* (is known to be), *akhilarasāśrayā* (useful for expressing all the eight sentiments). *Tasyāḥ* (For this *Jāti*), *sarve svarāḥ* (all the notes), *ca vihitāḥ* (are prescribed as), *aṃśāḥ* (*aṃśas*), *prayogavidhau* (in its performance).

Sarveṣu aṃśeṣu (For all the *aṃśa* notes), *rasāḥ* (the sentiments related to them and the consequent *rasas*), *saṃprayoktavyāḥ* (are to be employed), *niyamavidhānena* (according to the rules). *Kākalyantara-vihitāḥ* (The *rasas* are to be created with the use of *kakalī niṣāda* and *antara gāndhāra*), *viśeṣayuktāstu* (which are used in a special manner), *balavantaḥ* (by making them abundant). *Evaṃ etāḥ budhairjñeyāḥ* (Thus, the wise have categorised), *jātayo* (the *Jātis*), *nāṭyasaṃśrayāḥ* (that are used in theatre).

SAÑJĪVANAM: The *Ṣaḍjamadhyamā Jāti* is a mixture of *Ṣādjī* and *Madhyamā*. It has all the characteristics of both the *Grāmas* and uses in abundance the *kakalī* and *antara* notes. As mentioned earlier it can have all the notes (except *kākalī* and *antara*) as *aṃśas* and is, therefore, capable of being employed for expressing all kinds of emotions.

APPENDIX II

TABLE OF EIGHTEEN *ŚUDDHA JĀTIS*

Sr. No.	*Jāti*	*Aṃśa*	*Nyāsa*	*Apanyāsa*	Hexa-tonic	Penta-tonic	Characteristics
1.	*Ṣāḍjī*	*Sa, ga, ma pa, dha*	*sa*	*ga, pa*	*ni*	—	*Sañcāra of sa-ga* and *sa-dha*. Abundance of *ga*.
2.	*Ārṣabhī*	*ri, dha ni*	*ri*	*ri, dha ni*	*sa*	*sa, pa*	Consonantal combinations of *sa-dha*, and *ri-dha*. Omission of *pa*.
3.	*Gāndhārī*	*sa, ga, ma, pa, ni*	*ga*	*sa, pa*	*ri*	*ri, dha*	Movement from *ri* to *dha*. Omission of *ri* and *dha* and pentatonicity. Combination of other notes with *aṃśa* and *apanyāsas*.
4.	*Madhyamā*	*sa, ri, ma, pa, dha*	*ma*	*sa, ri, ma, pa dha*	*ga*	*ga, ni*	Abundance of *ṣaḍja* and *madhyama*. Omission of *ga* and *ni* should be sparing.
5.	*Pañcamī*	*ri, pa*	*pa*	*ri, pa, ni*	*ga*	*ga, ni*	*Sa, ga* and *pa* are weak. *Sañcāra* of *pa* and ri.
6.	*Dhaivatī*	*ri, dha*	*dha*	*ri, ma dha*	*pa*	*sa, pa*	*Ri, ga* and *ni* are abundant and strong. In seven note usage, *pa-sa* to be used in *avaroha* only, omittable in *āroha*.
7.	*Naisādī*	*ni, ri, ga*	*ni*	*ni, ri, ga*	*pa*	*sa, pa*	*Sa-pa* to be used as in *Dhaivatī*.
8.	*Ṣaḍjakaiśikī*	*sa, ga, pa*	*ga*	*sa, pa, ni*	—	—	*Dha-ri* are weak. Use of *ṣaḍjasādhāraṇa*.
9.	*Ṣaḍjo-dīcyavā*	*sa, ma, dha, ni*	*ma*	*sa, dha*	*ri*	*ri, pa*	*Aṃśa svaras* form double combinations. In *mandra sthāna, gāndhāra* abounds. Sa-ga are strong.

10.	*Ṣaḍja-madhyā*	*sa, ri ga, ma, pa, dha, ni*	*sa, ma*	*sa, ri, ga ma, pa dha, ni*	*ni*	*ga, ni*	All notes form combinations for *Antara Ga-ni* omitted for pentatonicity. *Antara* and *kākalī* are also used.
11.	*Gāndhāro-dīcyavā*	*Sa, ma,*	*ma*	*sa, dha*	*ri*	—	*Antaramārga* used. Double combinations formed by *aṃśas*. Other rules are like *Ṣaḍjodīcyavā*.
12.	*Rakta-gāndhārī*	*sa, ga, ma pa, ni*	*ga*	*ma*	*ri*	*ri, dha*	*Dha* is strong, though omittable at times. *Sa-ga sañcāra.*
13.	*Kaiśikī*	*sa, ga, ma, pa, dha, ni*	*ga, pa ni*	*sa, ga, ma, pa, dha, ni*	*ri*	*ri,*	*Pa* is *nyāsa* when *dha* is *aṃśa* or *ni* is *aṃśa*. *Ri* is *nyāsa*, which at times is omittable. *Sañcāra* is like *Ṣaḍja-madhyamā*. *Madhyamasādhāraṇa* is employed.
14.	*Madhya-modīcyavā*	*pa*	*ma*	*sa, dha*	—	—	The same as *Gāndhārodīcyavā*.
15.	*Kārmāravī*	*ni, pa, dha, ni*	*pa*	*ri, pa, dha, ni*	—	—	Arriving at *ga* from various notes and combinations.
16.	*Gāndhāra-pāncamī*	*pa*	*ga*	*ri, pa*	—	—	*Sañcāra* for this *Jāti* is as in *Pañcamī* and *Gāndhārī*. *Tāragati* not to exceed *sa*. *Ri* weak and omittable.
17.	*Āndhrī*	*ri, ga, pa*	*ga*	*ri, ga, pa, ni*	*sa*	—	*Sañcāra* of *ga-ri*, movement from *aṃśas* to *nyāsa*. *Sa* is omittable.
18.	*Nanda-yantī*	*pa*	*ga*	*ma, pa*	*sa*	—	*Sañcāra* of *Āndhrī* should be avoided. *Ga* is *graha*. *Tāragati* beyond *Sa*.

Ācārya Bṛhaspati, 1918-79, was trained in many *śāstras* and music by pundits and maestros at his birth place, Rāmpur. Starting as a teacher of *dharmaśāstra*, Hindi and Sanskrit, he later joined the Ministry of Information and Broadcasting, retiring as an Advisor. His books in Hindi, *Bharat kā Saṅgīt Siddhānt, Saṅgīt Cintāmaṇi, Dhruvapada aur Uskā Vikās, Tānsen, Khusro vā Anya Kalākār,* established him as the most leading exponent of ancient music. He invented *bṛhaspatikinnarī* and *śruti darpaṇa* to elucidate the ancient musical scales. *Megh kā Kavi* and *Brij Ballarī Bilās* are his plays and poems. He was Fellow, Sangeet Natak Academy, was entitled *Vidyāmārtaṇḍa* by the Śaṅkarācārya of Puri, and *Saṅgit Mahāmahopādhyāya* by Gāndharva Mahāvidyālaya. He created innumerable compositions as 'Anaṅg Raṅg' and wrote *Rāg Rahasya* explicating modern *rāgas.*

Bharat Gupt, 1946, Associate Professor of English, College of Vocational Studies, University of Delhi, took his degrees from Delhi, Toronto and Baroda. He was taught *sitār* and *surbahār* by Pt. Uma Shankar Mishra and musicology by Ācārya Bṛhaspati. As a theatre-theorist he has lectured widely in Greece and North America and is a Visiting Professor at the National School of Drama. For media studies he was awarded a Fellowship to work at McLuhan Program, University of Toronto. His book, *Dramatic Concepts: Greek and Indian* examines ancient theatre theories of Aristotle and Bharata Muni. His forthcoming publications include, *Nāṭyaśāstra, Chapter 17 : A Critque of Theatrical Polyglossia, Dibbuk Ki Prem Kathā* (Hindi version of Anskey's *Dibbuk*) and many other translations from Sanskrit and English.



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